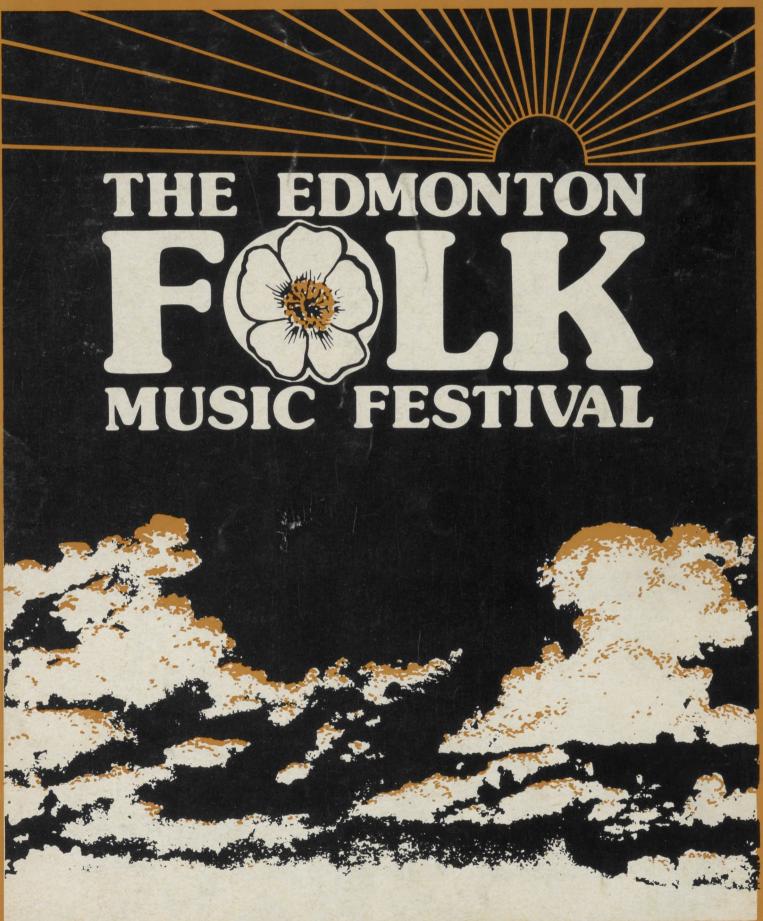
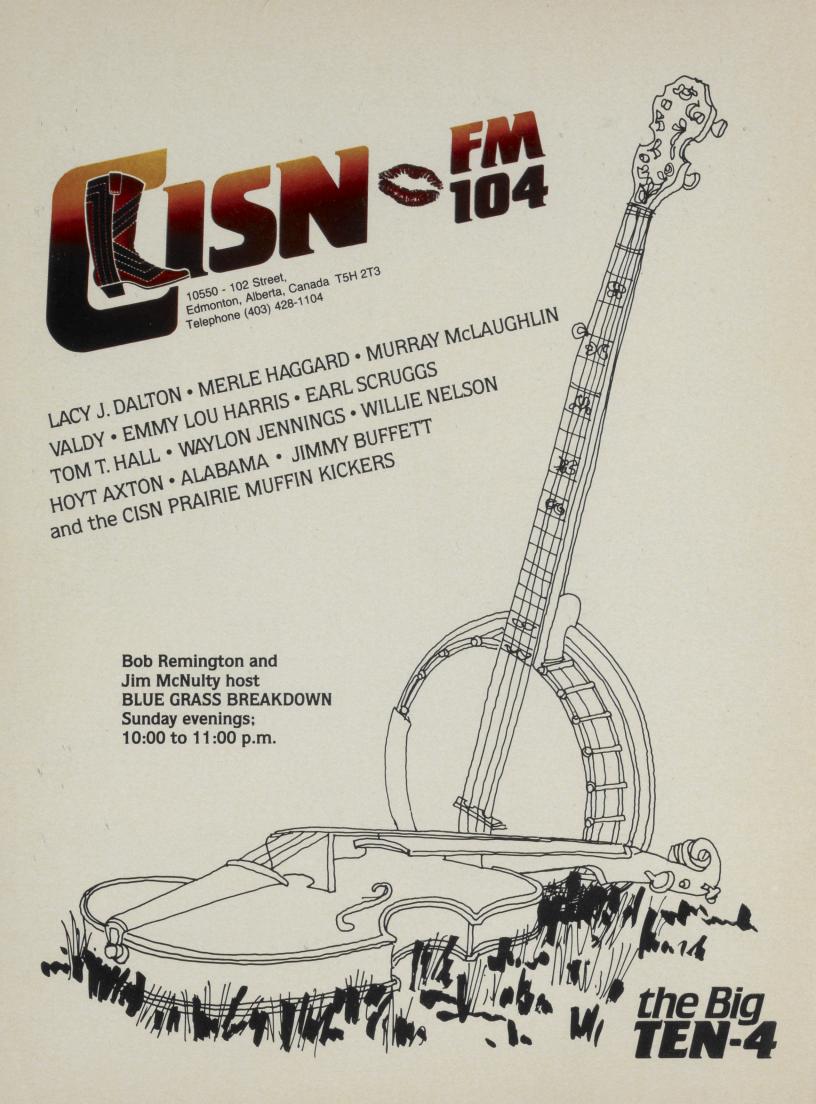
3rd ANNUAL





1982



INTRODUCTION

Hello! and welcome to the Third Annual Edmonton Folk Music Festival. Once again we are pleased to be a part of Edmonton Summerfest celebrations. We are also grateful to the Canada Council, Alberta Culture, Edmonton Parks and Recreation, CBC 740-AM Radio, Labbatt's Edmonton Brewery, CISN-Country FM-Stereo, and the many businesses, organizations, and individuals in the greater Edmonton area without whose support the Festival could not happen.

Our intention is to provide a fun-filled weekend covering a wide spectrum of interests among our patrons. The program may be criticized by some purists as not being entirely "folk", but we ask you, "What is folk music?" and await the many hundreds of definitions you may individually offer. Perhaps we could rename the event "The Edmonton Family Fun Festival" to avoid any stereotyped image associated with the term "folk music". In reality we call it a Folk Music Festival to indicate the format in which the program is presented: concerts, variety stages, workshops, children's program, arts and crafts, food fair, and opportunities to interact and learn. The music is made by folks, ergo: Folk Music.

We have added an extra variety program stage as well as an open stage to our site this year in order to offer more options to both audience and performers. As well, we have included a "member ship" tent near the Information Booth - please drop by and find out how you can become a part of our Festival support system.

Enjoy the Festival!

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July, 1982

The Folk Festival is one of the most vibrant jewels in the crown of the Edmonton Summer activities which are sponsored or produced by SummerFest, and is a monument to the enthusiasm of the hundreds of volunteers who have given so freely of their time and energies. Without that effort, the Folk Festival might never get off the ground, and we would all be the poorer for that loss.

The Board of SummerFest is happy to be associated with Western Canada's finest Folk Festival; we wish you every success and look forward to many years of mutually fruitful cooperation.

Yours sincerely,

(Rayle

George C. Naylor President, SummerFest



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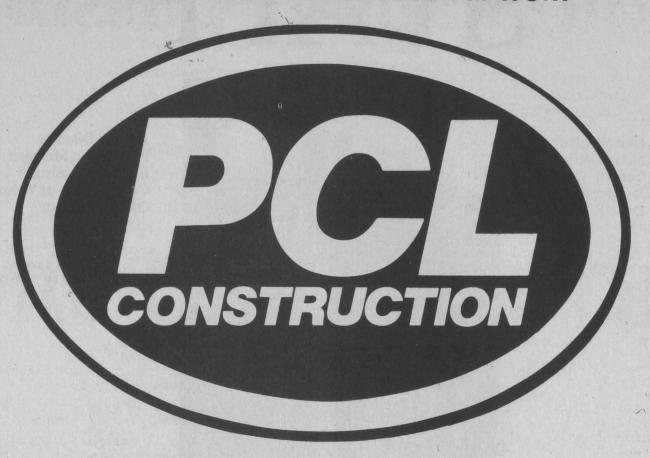
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The Edmonton Folk Music Festival comes alive when our volunteer staff of approximately 420 indiviuals converge on the park at the beginning of the Festival weekend. These people willingly work 1/3 of the Festival time--about eleven hours and have the remaining time to enjoy special priveleges such as backstage access, gourmet food, and parties.

Our volunteers range in age from 15 to 70, come from all areas of the city and surrounding area, and bring to us expertise from all kinds of occupations. Some are nurses and doctors, some are bank tellers, electronics engineers, electricians, heavy duty mechanics, truckers, teachers, salespersons, waittresses, students, homemakers, etc. etc... We have entire families who get involved as volunteers! According to the varied capabilities and interests, volunteers are assigned to one of the 22 different crews. Each crew is headed up by a Co-ordinator. Many volunteers get involved in advance work and year round concert events. The zeal and energy of 420 people who all love music are what gives the festival its life!

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MESSAGE FROM THE MAYOR

On behalf of the City of Edmonton, I offer enthusiastic support to the presentation of the 1982 Edmonton Folk Festival August 6-8.

The Folk Festival has proven in past to be an excellent program for all members of the family. This year, the Festival will feature several daytime workshop stages, a children's stage and arts and crafts pavilions providing variety and entertainment for all. I understand there will be more than 60 separate acts appearing during the Festival.

I would like to take this opportunity to congratulate the organizers and the 360 volunteer workers on the fine job they have done in bringing together this event. I would also like to wish everyone a very pleasant and enjoyable time.

Yours sincerely,

C.J. (Cec) Purves Mayor





Office of the Minister

403/427-4928

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Beginning as part of Alberta's 75th Anniversary celebrations, The Edmonton Folk Music Festival has now become established as a significant summer performing event.

The Festival's commitment to performers of outstanding quality makes it a fine showcase of talent, and its emphasis on entertainment for all ages in a variety of styles, strongly reflects the wide appeal of folk music.

On behalf of the Province of Alberta, I should like to extend my best wishes to all those involved in this Third Annual Edmonton Folk Festival.

Yours sincerely,

Mary J. LeMessurter

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FOLK MUSIC?

By Alan Kellogg

Attempting to define or even compartmentalize music is, at best an imprecise endeavour and at worst, a series of mindless comparisons.

Of all musics, the folk genre remains the most elusive to categorize, as any festival organizer and veteran of heated 3 a.m. discussions can testify. For most in North America, the term has generally translated into music played on acoustic instruments that somehow relates an experience or story stretching beyond boy-meets-girl, boy-drives-car. The international wealth of traditional music obviously fits in the mix.

Fair enough, but this exceedingly narrow defintion is full of holes and fundamentally inaccurate. Was the homogenized crooning of The Kingston Trio on Scotch & Soda folk music? At the same time, Black artists, even as accessible and popular as Chuck Berry were really creating the "folk music" of the day from the street on up, relating the pursuits, aspirations and anger of working people, and others, for that matter. These musicians were labelled rock, blues, jazz, country, R&B - anything but folk.

One of the exciting aspects of this year's Edmonton festival is the inclusion of many artists unfairly neglected by similiar events in the past. Even the most casual perusal of individual musical acheivements points to the good sense of this broadening process.

Several examples quickly come to mind, beginning with The Dillards. Raised in the Ozark country of Salem, Missouri, Rodney and initially, Doug Dillard, with Dean Webb, Mitch Jayne and even earlier, John Hartford - were steeped in the rich musical heritage of their home. Possessed of a musical vision to combine the virtues of bluegrass, country and rock, The Dillards went on to influence an entire generation of musicians while spawning the progressive country or country rock movement, still never forgetting the roots foundation. It's hard to believe, but this seminal band has been passed over at some festivals because they have the artistic audacity to include drums - the most ancient acoustic instrument of them all.

Gatemouth Brown covers more musical turf in a set than five or six other acts. Beginning as a 16 year old Texas drummer in 1940, Brown has tackled everything from big-band to country, Delta blues to firey R&B. He calls it "American Music" and the man is dead right, covering various national touchstones with equal style and vigor. A veteran of numerous jazz and blues events, Brown's unassailable combination of people's music is rarely heard on folk festival stages.

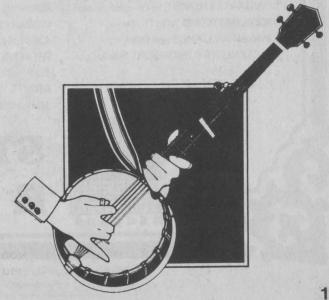
There are other artists on the program who qualify, like the blues-based work of Amos Garrett, David Burgin, David Wilcox and Tom See, the bluegrass tradition of John McEuen of the Dirt Band, Ann Mortifee's Third World travels.

Finally, the decision on what constitutes folk music should be left up to the listeners and the artist themselves, for music of common experience and special merit has never been created in the halls of academe or in a company boardroom.

On the subject of arbitrary buttonholing, Rodney Dillard wrote that "Music is music to me." An apt rejoinder might be that GOOD music is GOOD music.

Happily, you will experience it in abundance this weekend.

Alan Kellogg is a music writer/editor for the Edmonton Journal.



EVENT TIMES

Gate opens

Friday 5:00 p.m.

Sat. & Sun. 10:00 a.m.

Mainstage Concerts

Friday

6:00 p.m. - 10:30 p.m.

Sat. & Sun.

5:30 p.m. - 10:30 p.m.

Variety Concerts and Workshops

Sat. & Sun.

11:00 a.m. - 5:00 p.m.

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PAUL HANN 'A Fine White Thread'
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WILL MILLAR 'Make Believe Days'
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DILLARD, HARTFORD DILLARD
THE DILLARDS vs. L.A. Time Machine
VASSAR CLEMENTS 'The Bluegrass Session'
JOHN HARTFORD 'All In The Name...'
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DOUG DILLARD 'Heaven'

THE DILLARDS 'Decade Waltz'

JOHN HARTFORD 'Slumberin' On The Cumber.!

ROBIN WILLIAMSON & HIS MERRY BAND 'Glint'

VASSAR CLEMENTS etc. 'Nashville Jam'

JOE VENUTI 'Joe In Chicago'

THE PERSUASIONS 'Comin' At Ya'

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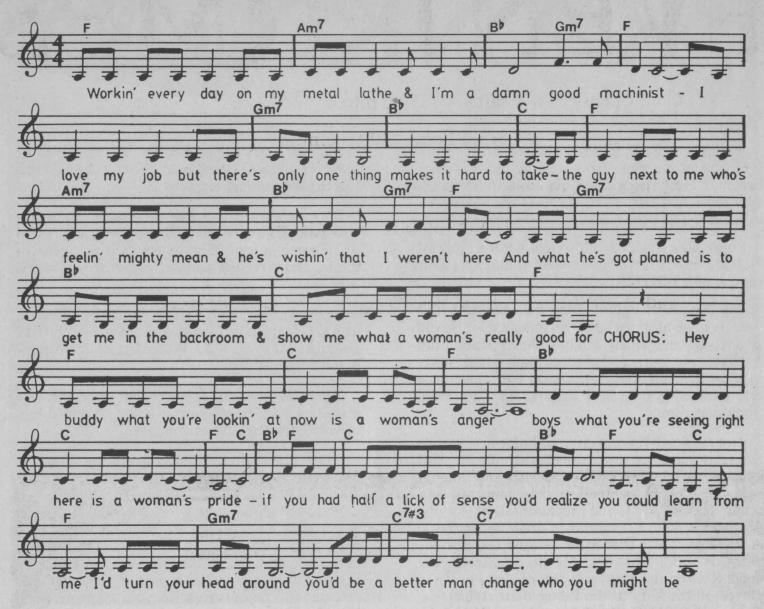
JIMI HENDRIX, MORRISON 'Woke Up...

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STONY PLAIN RECORDS

A Woman's Anger Heather Bishop



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Workin' everyday on my metal lathe and I'm a damn good machinist I love my job but there's only one thing makes it hard to take

The guy next to me who's feelin' mighty mean and he's wishin' that I weren't here

And what he's got planned is to get me in the backroom and show me what a woman's really good for

Chorus:

Hey buddy what you're lookin' at now is a woman's anger Boys what you're seeing right here is a woman's pride If you had half a lick of sense you'd realize you could learn from me I'd turn your head around You'd be a better man Change who you might be

The boss says he's my friend he always mentions how he had To stick his neck out to get me this job But when the boys come around to take a look at this place He always brings them by and then he shows me off My papers came through to say that I'm a level two apprentice Only two years to go

Instead of shaking my hand he just slapped me on the ass and said "Well, baby do you think you're gonna make it?"



FRANK GAY

by Graham Hicks (of The Edmonton Sun)

Richness in life is usually measured (so abysmally) in material terms. How wealthy did that man become? How much fame did he acquire in his four score and ten? How vast was his power, his influence? Did others tremble in his presence?

Frank Gay wasn't wealthy. He wasn't famous. Nobody trembled when they walked into his guitar shop on 96th Street.

Yet Gay, who passed away on May 29th this year, led one of the richest lives imaginable. He did so through one small window that opened onto a terrain so varied that one man could never explore it in his lifetime...music. Yet Gay made one damned good effort to poke into its every nook and cranny.

As a musician Frank Gay could play in any style from any period on any stringed instrument. "Hot Club swing, standards of the Thirties and Forties, cafe vignettes, Elizabethan, polkas, bluegrass and other forms all found representation in the program," said *Edmonton Journal* music critic Alan Kellogg of a concert in 1979 by Gay and his partner Nick Van der Meent. "...from the delightful Django Reinhardt feel of *Tea For Two*, played on the lute, to the Lester Flatt stylings on *Rocky Top*, or how about a stately reading of the first movement of Mozart's *Eine Kleine Nachtmusick?*"

Rarely, it's said, does the artist and a craftsman land both upright in the same person...something to do with right or left brain hemisphere development?

Well, Gay was near-unique. Not only was he a splendid player, he built some of the finest guitars in the world. An average of four guitars a year came out of that converted workshop.

And how they were valued! Johnny Cash came personally to Gay's workshop, to pick up his hand-crafted Frank Gay guitar. The great flamenco guitarist Carlos Montoya bought a Frank Gay guitar. So did Hank Snow.

In an undeniable tribute to Gay's prowess with the wood and glue, three of his guitars will be on display for years to come in the Nashville Hall of Fame — guitars belonging to Faron Young, Webb Pierce, and Johnny Horton.

Born in Marcerlin, Saskatchewan, in 1920, Gay was making guitars out of scrap metal and wood when barely a teen. He was destined for a life of music, and served in an army band during World War II.

At the war's end, Gay cast his lot in with Eastern Canada, staying in Toronto to learn the craft of guitar-building at R.S. Williams, an instrument manufacturing firm.

He soon soured, however, of assembly-line manufacture. Seventy guitars a day reminded him of very commercially-built boxes.

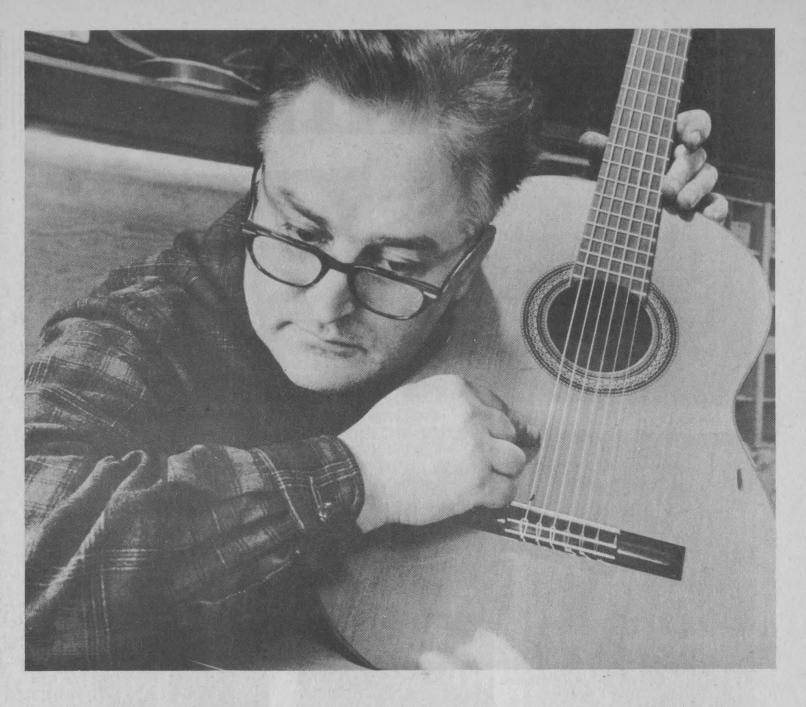
In 1953, Gay decided to return to the West. He moved to Edmonton, set up his own shop...and made the city his home for the rest of his life.

Perhaps the time was wrong. Perhaps Gay just preferred a low-profile life. But his fame as a player never really spread outside Alberta. he was content to play two to three times a week around Edmonton, usually with his partner from the time he came to Edmonton until he passed away, Nick Van der Meent.

Van der Meent considers his partnering of Gay a very special event. Van der Meent had just arrived in Edmonton when the two met at CJCA radio. If Gay was a diverse guitarist, Van der Meent could do things with a harmonica that left seasoned players of the instrument aghast at his skill. "We could have played four days straight, with no sleep, and never repeated a song," says Van der Meent.

"I miss him. I'll never have another partner like Frank. He could make his guitar sound like an opera, or a fiddle. He could play melody, bass and rhythm at the same time. He could play anything, just jazz to blues to Mozart."

In his quiet, unassuming way, Gay — who never married — had a profound influence on the city's musical community, and was one of the reasons



Edmonton has acquired, over the years, an outstanding reputation as a breeder of musicians.

Nobody was turned away from his little studio. (He had only lately moved out of the converted garage on 96th Street to more spacious quarters eleven blocks further east, on 84th Street.) Gaye Delorme, whose eclectic guitar playing has been featured in Cheech and Chong movies, says Gav helped him veer away from a life of juvenile delinquency, to a life of music. Delorme says he was in-and-out of trouble as a teenager until he discovered, at the age of 17, that he could play guitar. Out of the reformatory, he met Gay. He used to amble over to the workshop at any hour. While Gay never formally instructed him, he showed the intuitively attuned Delorme hundreds of different guitar styles. Others, such as Gary Kolliger (formerly with Bim and Diamond Joe White's bands) credit Gay as a major musical influence.

If Frank Gay had been born twenty or thirty years later, perhaps his musical talent might have been more recognized. Tommy Banks has pointed out that his own generation was really the first in Western Canada to be able to make a reasonably good living as musicians. Undoubtedly, Gay would have been recorded, at least for posterity's sake, on tape other than those of the various television shows on which he often performed.

But would Frank Gay have wanted that? He had found inner richness through music that those who knew him were privileged to share.

If there are two ways to live — one to go out to the world, the other to let the world come to you — Gay chose the latter. And the world did indeed beat a path to his door.

And we are a little poorer for his passing away.

2nd Annual



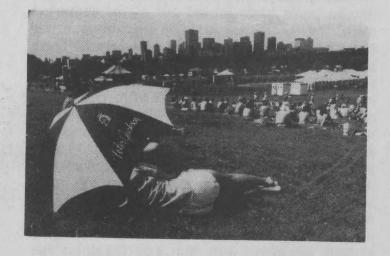












PERFORMERS

MIKE ABSALOM PETER ALSOP HOLLY ARNTZEN **DENNIS BAILEY** JOHN BAYLEY IAN BELL MARC BENOIT HEATHER BISHOP SEAN BLACKBURN GINGER BOATRIGHT BENOIT BORQUE OSCAR BRAND ROGER BRANT YVAN BRAULT CLARENCE GATE-**MOUTH BROWN** DAVID BURGIN RONNIE BURKETT JEFF CAHILL CALVIN CAIRNS KATHY CHIAVOLA ROBERT COCKELL T. MICHAEL COLEMAN LAURIE CONGER GRIER COPPINS STEVE CORMIER BILLY CONSTABLE BEVERLY COTTEN **EAMONN CURRAN** ROGER DEEGAN TRIONA NE DHOMHNAILL DOUG DILLARD RODNEY DILLARD RAMBLIN' JACK ELLIOT DOUG EDWARDS JOHN FAULKNER TREVOR FERRIER ROBERT FRANK DON FREED BARBARA FREEMAN **AMOS GARRETT** IAN GOODFELLOW HARLAN GREEN KEN HAMM STEVE HANSEN TOM HAZLITT MARK HOWARD

DAKOTA DAVE HULL CONNIE KALDOR **ROLAND KAUSEN** DELORES KEANE SEAN KEANE **GORD KIDDER** ROBBIE KING PHILIP KUNTZ ALAIN LAMONTAGNE CLAUDINE LANGILLE ANNE LEDERMAN SU CHONG LIM **BARRY LOUIS POLISAR** JOAN MACISAAC JOHN MALONE DANIELLE MCDADE SHANNON MCDADE TERRY MCDADE JOHN MCEUEN RICK MCEWEN JIM MCGILLVERAY DAVE MCLEAN ZAN MCLEOD JOHN MCPHERSON JOE MOCK JIM MORRISON ANNE MORTIFEE DICK MURAI KATE MURPHY MARTIN O'CONNOR PATRICK O'GORMAN RAYNALD OUELLET VINCENT OUELLETT SETH PAPPAS **BRENT PARKIN** TOM PAXTON

U.UTAH PHILLIPS
RAYMOND PHILIPPE
JIM POST
MITCH PODOLAK
DENNIS PRIME
CONNIE REGAN
MARK ROBERTS

STAN ROGERS BETSY ROSE JOHN SAUNDERS **BOB SCHNEIDER** RICK SCOTT TOM SEE DAVID SEREDA JON SIRKIS STEPHEN SLOTTOW ANDREA SPALDING DAVID SPALDING LYALL STEEL **ROB STORESHAW** JOHN STYLES LINSEY UMRYSH HARRI VALLITTU DAVE VAN RONK **RON WAGNER** DOC WATSON MERLE WATSON **DEAN WEBB** DAVID WILCOX LUKE WILSON **CATHY WINTER**



MIKE ABSALOM

MIKE was born in England. His family emigrated to Canada when he was eight years old to live in Quebec's Eastern townships. Later, he returned to England to graduate from Oxford University with a degree in Oriental Studies. In 1966 he cut an album and soon established himself on the folk club circuits. Gradually his own style emerged and he began to write original songs, soon becoming well known as a humorous entertainer. Between 1968 and 1974 he made three more LP's. During this period he performed satirical songs for the BBC and was employed as the warm-up act for the onty Python's Flying one in migrated to Canada. Arriving in Vancouver, he spent eight weeks as resident satirist on CKUA-TV's The Vancouver Show, writing topical songs about the week's news. MIKE appears on a number of other radio and TV shows on a regular basis.

PETER ALSOP

PETER ALSOP is an internationally know singer-songwriter from Southern California with a Master's Degree in educational psychology and a background in music and theater.

His five albums take us on a warm and fun-filled vacation from the changing of traditional sex roles, through single parenting, old age, homely people, incest, atomic waste, and stereotyping, to union reform and kid's liberation. He has been described as a satirist in the tradition of a musical Mark Twain or a psychological Woody Guthrie!

PETER's background is as diverse as his material. His classical acting and his street singing skills are apparent in his show. He plays guitar, dulcimer, and harmonica, drawing musically from folk, rock 'n roll, and cabaret. His show is hilarious, touching, informative, and up-lifting! DON'T MISS HIM!



OSCAR BRAND



HOLLY ARNTZEN

HOLLY ARNTZEN

Hailing from Contes Island, B.C., HOLLY ARNTZEN is no longer one of our best kept secrets - she is fast becoming one of the most loved and respected performers on the music scene in Western Canada. Her sensitive musicianship and unpretentious style combined with her exhuberant spontaneity make her concerts truly unique and memorable.

Vocally, HOLLY delivers husky, powerful and haunting renditions of blues, jazz, contemporary and contagious original songs of human experience. She has delighted audiences at festivals, clubs, and concert halls from California to the Yukon, from Vancouver to Winnipeg. Not satisfied with only a major vocal talent, HOLLY is fast making a reputation as a teller of tales with her spontaneous riffs, traditional softness on the dulcimer and french horn, as well as an impressively gutsy piano style.

JOHN BAYLEY

JOHN's history as both a musician and a man can be described only as "unique". Born in Georgetown, Guyana in 1946, JOHN began playing professionally at age 14 in local shows, clubs, and concerts throughout South America. He first came to the States in 1966 on a religious scholarship which brought him initially to New York City, where he spent the summer playing Gospel music. In autumn of the same year, he continued on to Little Rock, Arkansas - studied there for two years - and remained for another two playing in coffee houses and clubs. In September of 1969, he moved on to Tulsa, Oklahoma and played folkbars, coffee houses, and college concert arenas while continuing his religious studies and becoming an ordained minister at Oral Roberts University.

> JOHN BAYLEY has clearly evolved into a musical force. His solo instrumentation included both twelve and six string guitars, mandolin, bazouki, all Latin and African percussion instruments, as well as providing his own foot powered rhythm section on the tambourines. And with a voice that has been described as "honey laced with rum", his music is in a category all by itself. Inclusive of the influences of Latin jazz, Reggae and Calypso, and Contemporary Popular Music, the sound is John's alone - his personal and original interpretation makes for an "uncommonly dynamic presence".

HEATHER BISHOP

A voice that is easily adapted to sing just about anything; an old Animal's hit, "Please Don't Let Me Be Misunderstood", Dory Previn's "Did Jesus Have a Baby Sister", one of Connie Kaldor's fine songs, or one of her own compositions such as "A Woman's Anger". That voice belongs to Heather Bishop, an artist, a carpenter and a hell of a fine singer. She sings blues, pop tunes, women's music and some great songs about the prairies where she grew up and about the people who live there. HEATHER lives outside of Winnipeg and since taking up music as a professional career about six years ago, she has criss-crossed the country from Quebec to the Yukon, singing at folk festivals and concerts. She's a fine guitar and piano player, but it is mainly her voice that you remember which we all do from her visit here at the 1981 festival. HEATHER BISHOP will be accompanied by blues pianist and singer LAURIE CONGER.

When LAURIE adds her blues, gospels, spiritual

and original material to HEATHER's work, it is

bound to send shivers up your spine.



MIKE ABSALOM



OSCAR BRAND was born in Winnipeg, Manitoba in 1920. The Family moved to the United States during the depression years, but OSCAR returned to Canada continually, acting as courier between his family in Canada and those in the States.

He was the first host of the Mariposa Festival, and host of Procter and Gamble's high-rated series Let's Sing Out. For Bell Telephone, he wrote the Canadian anthem, Something to sing about.

He instituted the first TV series on CTV to spotlight Canadian talent, and, as director of the Newport Festival, programmed many Canadian performers unknown in the States.

BRAND was a member of the advisory panel that created *Sesame Street* and his children's records for Caedmon, Decca, Elektra, Children's Record Guild, and Young People's Records include many songs he learned as a child in Canada.

He is living in the States working on a new Broadway musical to follow his earlier *Joyful Noise* and *Hyman Kaplan*. He is Arts Interviewer for National Public Radio Network and Curator of the Songwriter's Hall of Fame Museum and Times Square.



JOHN BAYLEY





PETER ALSOP

HEATHER BISHOP

BRANDYWINE

BRANDYWINE is DAVID and ANDREA SPALDING, a talented Edmonton folk-singing husband and wife duo who perform for both young and adult audiences. Longtime stars of CFRN's Storytime, a Saturday morning program, the Spaldings are equally adept at singing and storytelling. As well as drawing material from their British traditional heritage, the Spaldings write many of their own stories and songs. Their first album "Breakfast With Brandywine" is a delightful children's record which can be enjoyed by all.

GATEMOUTH BROWN

CLARENCE GATEMOUTH BROWN was born April 18, 1924 in Orange, Texas. He has honed his own art — 'American Music' he calls it — with over forty years on the road, starting out as a sixteen-year-old drummer in 1940. His reputation as a slashing Texas guitarist dates back to the late 40s when GATE was fronting a 23-piece band. The first guitarist in America to lead such a large ensemble.

GATE recorded a string of hits (four in 1947 alone) for Peacock Records over a 17-year time period. GATE performs on a variety of instruments including electric guitar, fiddle and harp. His playing has influenced the shape of Texas blues and even artists like Frank Zappa and Roy Buchanan have given GATE credit. A star in Europe and Russia (after a 1979 tour), we're very pleased and honoured to have GATEMOUTH BROWN at this year's Festival.

RONNIE BURKETT

RONNIE BURKETT began his lifelong addiction to puppetry at the age of seven, and is currently enjoying his eleventh year of professional activity. An Emmy Award winner for Excellence in Puppetry, Mr. Burkett has created and performed hundreds of characters for television specials and commercials, industrial and educational films, trade shows, touring shows and street theatre. RONNIE's show, "The Plight of Polly Pureheart" is a one-man band puppet presentation of Ronnie Burkett's "Suitcase Theatre"...a stage which the puppeteer actually wears! Complete with kazoo orchestra, the rollicking half-hour introduces us to the slightly tarnished Heroine, Polly Pureheart, the dashing Mountie hero Jock Crotchly, the hiss-able Villain, Retched Von Hipple, and spunky Granny in this mad spoof of traditional melodrama.

JEFF CAHILL

On a cold December evening back in '48, JEFF CAHILL was born. After eight soul-searching years he started his musical career on an instrument as large as he was — a string bass. Figuring that life would be difficult enough without having to lug a string bass around, Jeff picked up the guitar. Now after 12 years he can play it and the mandolin. Jeff is also one of the best storytellers around. Jeff is an excellent entertainer, is good looking, well dressed, intelligent, funny, has lots of friends, is a liar and wrote this himself.



CLARENCE GATEMOUTH BROWN



BEVERLY COTTEN



BRANDYWINE

STEVE CORMIER

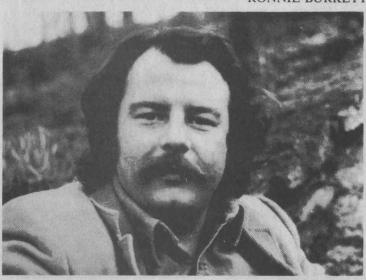
Having bounced around being everything from horse breaker, cowboy, construction worker, college student with a Master's degree in history, unsuccessful one-night stand bar bouncer and the like, STEVE CORMIER somewhere along the line found that his love of music and stories (true and not so true) had a home on the stage. He sings and talks about farmers, cowboys, roughnecks, rivers, horses, cattle, the west, and his home state of Kansas. It's a long way from Alma to Edmonton; we think you'll be glad STEVE made the trip.

BEVERLY COTTEN

A former member of the Green Grass Cloggers, BEVERLY COTTEN is now doing a solo turn as a dancer, singer, and banjo picker extraordinaire. BEVERLY is a walking-talking encyclopedia of mountain music of the Appalachians, where she's spent time learning mountain songs and dances from Willard Watson and Tommy Jarrell. You'll get the benefit.



RONNIE BURKETT



JEFF CAHILL

THE DILLARDS

THE DILLARDS are a precious American institution. RODNEY DILLARD and DEAN WEBB have kept one of the most musically valid and entertaining bands together for almost twenty years. With the release of 'Back Porch Bluegrass' in the early 60s, THE DILLARDS were regarded as the finest new bluegrass band in America. In 1964, THE DILLARDS made critical waves among bluegrass purists by performing at a bluegrass festival with electronically-amplified instruments, a feat which never before had been dared. The band went on to pioneer country-rock music in the mid-60s with the release of 'Wheatstraw Suite' and 'Copperfields'.

Throughout the 70s and 80s THE DILLARDS have continued to release outstanding albums. They've toured Europe several times and internationally have a huge following. Individually they are: RODNEY DILLARD (vocals and guitar), DEAN WEBB (mandolin), RICK McEWEN (bass), MARK HOWARD (Guitar and banjo) and SETH PAPPAS (drums). Don't miss the 'Back Porch Bluegrass' workshop and reunion this weekend.



STEVE CORMIER



THE DILLARDS

THE DOUG DILLARD BAND

DOUGLAS and his brother RODNEY left Salem, Missouri for Los Angeles with their band, THE DILLARDS, in 1962. DOUG stayed with the band for six years during which time they recorded several albums and appeared regularly on the Andy Griffith Show. In 1968, DOUG briefly joined the Byrds, then joined ex-Byrd Gene Clark to form the Dillard and Clark Expedition. Throughout the 70s DOUG worked mostly on his own, accumulating an impressive list of credits. He's worked extensively in film including acting in 'Popeye' and 'The Rose'. His music is heard on several movie soundtracks including 'Vanishing Point,' 'Bonnie and Clyde' and 'Bound For Glory'.

THE DOUG DILLARD BAND was one of the highlights of the 1980 Festival and we're pleased to have them back. The unbelievable BILLY CONSTABLE (guitar), GINGER BOATRIGHT (guitar and vocals) and KATHY CHIAVOLA, a former opera singer (vocals and bass) round out the group. Watch for some musical surprises and some magical banjo playing.

RAMBLIN' JACK ELLIOTT

Well, Pete Seeger says Jack is "one of the finest pickers, singers and all-round stage performers I've ever seen," and who's going to argue with Pete Seeger--not us. He's also one of the most important links in the history of American folk music, bridging the gap between the last of the hobos, cowboys and other repositories of traditional American folk songs who were dying out in the forties and the "new revival" generation of the sixties. He spent 1950-54 riding around with Woody Guthrie in an old '37 Plymouth coupe and the next six years in Europe. When he returned in 1960 Newsweek devoted a full page to him, calling him the folksinger's folksinger. He taught Bob Dylan the harmonica and Mick Jagger and Rod Stewart claim him as one of their earliest inspirations. We figured he'd probably fit in here. Jack plays it all. The best way to describe him would be as a walking Library of Congress of folk music.



ERITAGE

ERITAGE

Several years ago, five young talented musicians began playing together with a common purpose the love of folk music. With a great deal of research, work, and perseverence, ERITAGE reached a privileged place in the world of traditional Quebec music. They bring to this music a perfection rarely equalled. Recently adding a sixth member to their group, these musicians awaken fresh and dynamic accents in the most beautiful tunes in our musical heritage.

Musique traditionelle Quebecoise - there is no need to translate anything. Their presentation of their indiginous music crosses barriers of language, politics and differing cultures. ERITAGE is now recognized as one of the most exciting exponents of Quebec's traditional culture. Instrumental music, songs and riveting step dancing are all part of the magic of an ERITAGE concert.

The band members are--Marc Benoit(double-bass, guitar), Benoit Borque(percussions, flute and "caller"), Yvan Brault(piano), Raynald Ouellet (accordian, cello), Vincent Ouellet(violin), Raymond Philippe(harmonica, tin whistle and vocalist).

THE FOLKTELLERS

Somewhere in the hills of North Carolina live two women who one day walked off the beaten track into the magic of storytelling. CONNIE REGAN and BARBARA FREEMAN practise a unique art. As THE FOLKTELLERS, they might tell you about a one-eyed monster or a wicked witch; they might tell you a jack tale or something conjured up in their heads. They bring to life tales collected from books and nooks and can captivate audiences of any composition.

These enthusiastic talebearers are encouraging the revival of a faded art. They not only pass on traditional tales from their home in Tennessee, but spin intricate yarns of contemporary life. CONNIE and BARBARA started out swapping stories on a hillside in Whitesburg, Kentucky. They had enough to watch the sun go down and watch the sun come up again. And now they make storytelling their livelihood. Let them enthrall you with a story and maybe you can pass it on.



DOUG DILLARD

Possibly the most talked about performer at last years Festival, Don's back with some great new material. His professional life may be a litany of ups and downs and a lot of comfortable spots in-between, but his talent has provided the drive to keep him going. He has appeared with Johnny Cash in Johnny Cash: The Man, His World, His Music, he's released an album and he's spent a lot of time on stage. DON's not only an expressive singer-songwriter, he's also an experienced actor. Watch for DON's new album recorded recently with the help of Pied Pear.



Guitar Player Magazine rates AMOS GARRETT as "one of the most lyrical and original guitarists playing today." Raised in Toronto and Montreal, AMOS first came to international attention as a member of Ian & Silvia's Great Speckled Bird, one of the earliest country-rock bands. Two years and one album later, Geoff Muldaur & Maria Muldaur formed a group with AMOS that was beginning to envelop jazz and R&B influences. Working out of Woodstock, N.Y. the band lasted two years and two albums after which Geoff and AMOS joined Paul Butterfield to form the now legendary 'Better Days' band. It was during this time that Maria also had a hit record with 'Midnight at the Oasis' which featured AMOS' landmark solo. Rolling Stone called it 'The chorus of the year', and Stevie Wonder described it as the second best instrumen-tal solo ever in Rock and Roll.

Over the past couple of years, THE AMOS GARRETT BAND featuring DAVID BURGIN have become one of this area's hottest club acts. Hailing from San Fransisco, California, DAVID BURGIN has been a professional harmonica player for the past twelve years. BURGIN is an accomplished studio musician having performed on records with Harry Chapin, Maria Muldaur, Sammy Hagar, Jerry Garcia, Amos Garrett as well as the soundtracks of 'One Flew Over the Cuckoo's Nest" and the Charlie Brown cartoon series. This gifted musician also looms as the first call session player on many of the commercials that are made in the U.S.

When it comes to performing live, BURGIN's versatility and energy jumps to the foreground. His saxaphone-like phrasing and ability to improvise make him one of the world's consistently unique harmonica players. A new album featuring DAVID and THE AMOS GARRETT BAND is scheduled for September release.

THE FOLKTELLERS



DON FREED



DAVID BURGIN



KEN HAMM

Born and raised in Thunder Bay, blues singer KEN HAMM has been playing guitar since the age of 18. His varied career has seen him perform on steel, electric, and slide as well as acoustic guitar. After contributing to albums recorded by Ian Tamblyn and Rodney Brown, KEN recorded his first album 'KEN HAMM and Friends' in 1978, and has become a familiar face throughout Western Canada ever since. KEN is now living in Calgary and is a partner in *North Track Records*. Calgary's LUKE WILSON will be performing with KEN.

STEVE HANSEN

Hold onto your hats! Here comes the Puppet Man! STEVE HANSEN will tickle your funny bone, delight your heart and leave you begging for more. He has appeared all over the world with his wild and zany collection of characters-excuse us, Actors! STEVE is bringing the casts of Punch and Judy, Frog Prints and Little Red Riding Hood with him on his first trip to the festival. Youll meet such stars as Morris the Alligator, the hottest new talent since Godzilla. Discovered singing in an off--Broadway sewer in New York, Morris really lives his role. And there's Sadie Frog, a spiritualist and faith healer who brings reality to the role of Froggy God-Mother. A star-studded cast in each show! Hey! Why are you reading this? You might be missing the show, so hurry and get your seat for this one-man theatre extravaganza!



HOTFOOT QUINTET



HOUNDOG

HOTFOOT QUINTET

The Cleveland based HOTFOOT QUINTET is a bluegrass band and a swing band- two bands for the price of one! On the one hand they play "high lonesome" bluegrass in the tradition of the Stanleys and Bill Monroe. On the other hand they are a swing jazz band with style that will make you feel you're in a dance hall. BOB FRANK brings a versatile repertoire of guitar and harmonica styles and is considered the band's blues expert. STEVE SLOTTOW plays amazing fiddle while ROLAND KAUSEN adds the tenor vocals along with bluegrass mandolin and swing rhythm guitar. Rounding out the band are JOHN SAUNDERS, baritone-singing banjo wiz, and DENNIS BAILEY on bass.

HOUNDOG

HOUNDOG is a Winnipeg-based group which started five and a half years ago as an acoustically oriented blues trio; guitar, harmonica, and string bass. Since then they have gradually expanded and "electrified" adding keyboards and drums. Stylistically this has meant more of a leaning toward post-war Chicago blues, swing, and rhythm and blues. The band consists of BRENT PARKIN (vocals, guitar), GORD KIDDER (harmonica, HARRI VALLITTU(vocals, piano, organ), ROGER BRANT(Fender bass), and for this appearance, Edmonton's own LINSEY UMRYSH (drums). In addition to their other appearances at the Festival, HOUNDOG will be backing Clarence Gatemouth Brown for his Sunday night concert. HOUNDOG has released one record, "Every Dog Has It's Day" on the Viper label. However, due to the shellac rationing of World War II, coupled with the demise of 78 R.P.M. recordings, the disc is no longer in print.



STEVE HANSEN

DAKOTA DAVE HULL AND SEAN BLACKBURN

The way we hear it, they met while DAKOTA DAVE was smuggling a piece of meat into the New Riverside Cafe (a famous vegetarian restaurant in Minneaplois). SEAN has been playing and singing professionally since 1969, while DAKOTA DAVE has been playing music on the road for the last ten years and looks it. They write some of their own material; the rest come from the tradition of old western swing, fiddle tunes, Irish music and true stories (some more true than others) about their friends or each other.

CONNIE KALDOR

The Festival is very pleased to have CONNIE back from L.A. (we're not talking Leduc, Alberta), where she recently performed with Jesse Winchester. CONNIE lives in Edmonton and calls Gravelbourg, Sask. her second home. CONNIE is a major talent who reflects the prairies in much of her work. Her stage show is infectious and her songwriting skills show no limitations. Four years of professional theatre experience enable her to syncronize drama and original music in a spellbinding one-woman show. The Edmonton Folk Music Festival would not be the same without CONNIE KALDOR.

ALAIN LAMONTAGNE

ALAIN is a young French Canadian born near Montreal in 1952. His first contact with music was his father, who plays banjo and harmonica. ALAIN's initial approach to music was the blues, but he could not forget the traditional French-Canadian sound; so he adapted fiddle tunes to the harmonica. Now, with all his heart, breath and feet, he performs French-Canadian folk music and his own compositions.



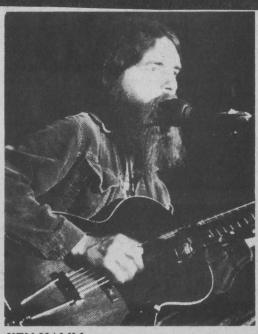
ALAIN LAMONTAGNE



LUKE WILSON

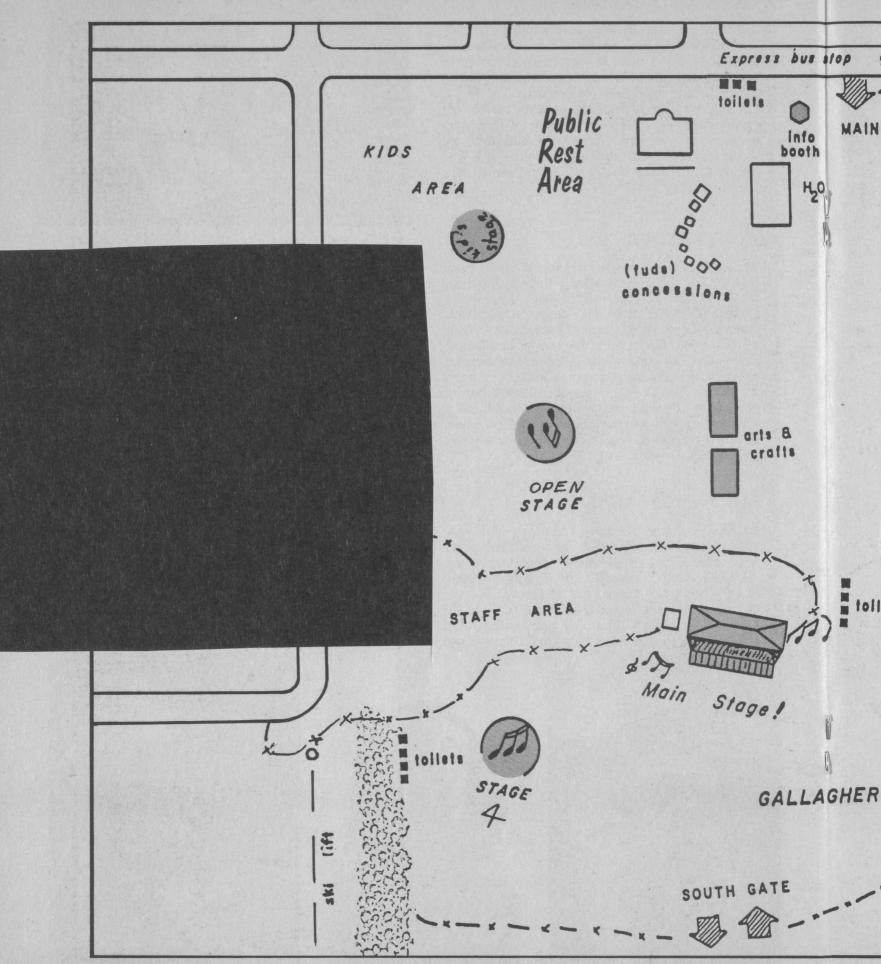


DAKOTA DAVE HULL SEAN BLACKBURN

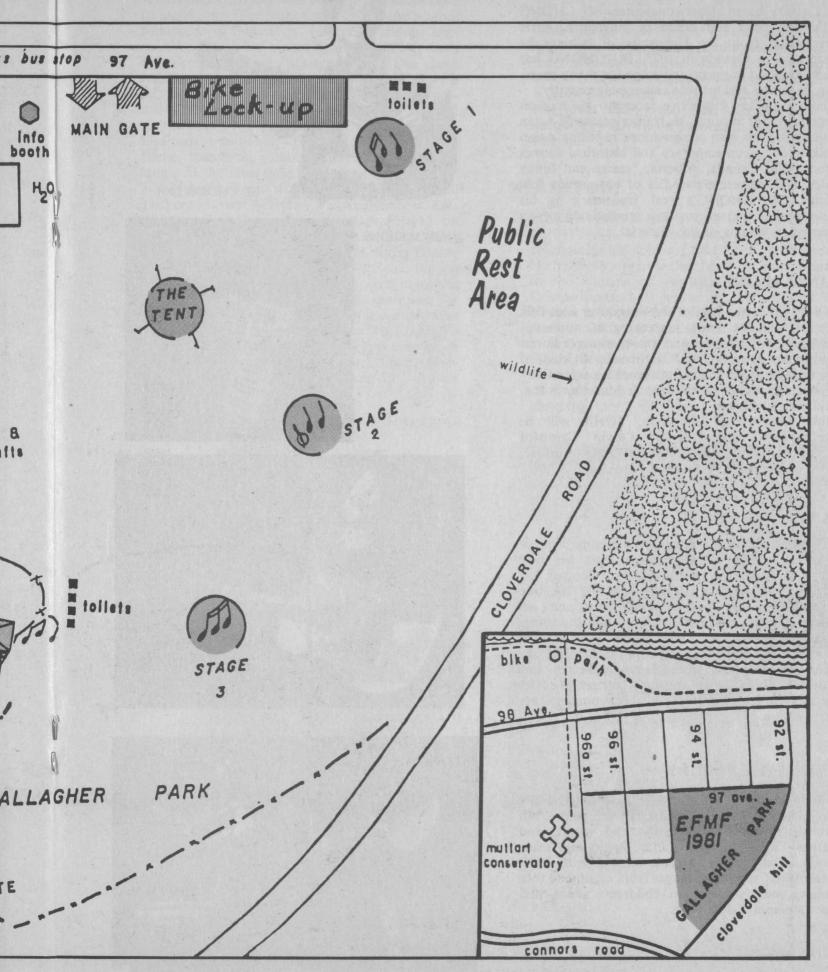


KEN HAMM

3rd ANNUAL EDMONTON FOLK M



LK MUSIC FESTIVAL



SU CHONG LIM

A Calgary based singer-songwriter, SU CHONG LIM was born and raised in Singapore. After graduating from the University of Alberta he imigrated to Canada in 1975. SU CHONG has been involved in music and stage for many years, but began his serious solo career only recently. There are many distinctive facets to his musical repertoire; for instance, his transcriptions of Asian folk music, his own compositions re-telling Asian folk legends, contemporary and historical themes from Asia, Canada, Alberta, bizarre and funny tales, and irreverent parodies of too-serious folk songs. SU CHONG's real trademark is his spontaneous and easy going presentation of an

unpredictable mix of this material.

JOHN MALONE

JOHN has been a part of the Vancouver area folk scene for some years, appearing at numerous festivals, coffee houses and dances as accordionist and square dance caller. JOHN coaxes all kinds of music from the keys and buttons of his accordion - Gaelic and Celtic tunes, French Musette, swing, and even bluegrass.

Now residing in Edmonton, JOHN will be accompanied this year by Calvin Cairns(of Stringband) on fiddle, and Philip Kuntz on guitar, both accomplished Edmonton musicians.

JOAN MacISAAC

JOAN MacISAAC presents a captivating blend of musical artistry, freely moving from her own expression to unique interpretation of popular folk songs. Her original works reflect her life and experiences, her awareness of pain and her pleasure in friendships. JOAN's musicality brings her ideas to life, blending fine guitar work with her strong vocal range. Now living in Edmonton, she has performed to enthusiastic audiences and critical acclaim across Canada in concert, at coffee houses and festivals. JOAN has just completed her first album.

THE McDADE FAMILY

The McDADE FAMILY - 9-year-old SHANNON on violin, mother DANIELLE on guitar, tin whistles, dulcimer, percussion and vocals, and father TERRY playing guitar, banjo and mandolin - is a popular Alberta musical trio. THE McDADEs' repertoire ranges from ragtime to folk songs, country music to children's songs and foot-stompin' fiddle tunes.



JOHN MALONE





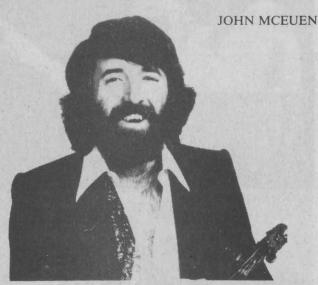
JOAN MACISAAC



JOHN McEUEN

JOHN McEUEN has been with the Dirt Band since its inception. "The Nitty Gritty Dirt Band is what we used to call ourselves, but the promoters kept running out of T's on the marquee. We've been together for about thirteen years...I've been together for about three, he explains. "I have a different way of performing with acoustic instruments, and I want to do it. I want people to listen to the stuff I play - baroque, classical, pop, bluegrass, traditional, - I don't do disco - with the fiddle, mandolin, guitar, banjo, and have a few laughs at the same time."

JOHN has recorded with such people as Marshall Tucker, Michael Murphy, Vassar Clements, Bil Wyman, Earl Scruggs, and has performed on major concerts with such people as Bill Cosby, Heart, Dolly Parton, Crystal Gayle, Karla Bonoff - as he says "I've played with all the biggest women." JOHN works on other projects involving music - in the last year he has done the music for two NBC Steve Martin Specials, the soundtracks for several motorcycle movies (including Take It To The Limit), and has made personal appearances on the Tonight Show, Merv Griffin, Dinah, Mike Douglas, and hosted a special hour on "Austin City Limits".





DAVE MCLEAN

DAVE McLEAN

Big DAVE McLEAN has dedicated his life to mastering the blues. A consumate guitarist, he synthesizes a wide variety of instrumental techniques into a highly individual style. His love for the traditional acoustic blues shines through in every performance. Based in Winnipeg, DAVE has a powerful voice, plays a strong harmonica and great slide guitar. DAVID BURGIN will accompany DAVE on harmonica throughout the Festival.

MERRYTIME

MERRYTIME is RON WAGNER and GRINDL KUCHURKA. RON, a native of P.E.I., has been entertaining children and adults for over 10 years. He has been a prizewinner for three years running in the Clowns of America International Skit Competitions. Last winter he worked with Jim Henson on the new Muppet show, "Fraggle Rock". GRINDL is a dance teacher and folk musician. Recently, in Vancouver, she produced "Flying Galwampkis", a live cabaret comedydance extravaganza. MERRYTIME's performance includes magic, music, puppets, dance and clowning. Don't miss them!



MERRYTIME

WILL MILLAR

Under WILL MILLAR's leadership, the (Irish) Rovers have enjoyed phenominal success throught the world--from their first hit single "The Unicorn" in the late sixties, to the recent success with the Tom Paxton composition "Wasn't That a Party". Their highly acclaimed CBC television series with a weekly viewing audience of three million was rated the most popular Canadian program for the six years it ran.

Born in Northern Ireland, WILL moved to Canada in 1957, and in between his globe-trotting concert tours, has lived in Toronto, Calgary, Vancouver and finally on the shores of P.E.I. Apart from his work with the Rovers, WILL has recorded one solo album 'Make Believe Days'. He has written a collection of delightful children's poems entitled 'Tales to Warm Your Mind' and a biography 'Children of the Unicorn', the story of the Rovers.

ANN MORTIFEE

It all started as a 'dare'. Amateur night at the Bunkhouse Cafe in Vancouver, and sixteen year old ANN MORTIFEE, guitar in tow, hesitatingly took to the stage. She sang one song. The audience demanded another, and another, and another until they totalled five! History has since never failed to repeat itself. Whenever ANNE MORTIFEE has graced the stage, the audience has begged for more.

In addition to dazzling audiences with her seemingly boundless performing talents, ANN is also an accomplished painter, actress, composer, arranger, and producer of music. She has written four ballet and two film scores, has been the subject of two television specials, has performed in four theatre revues, has recorded three albums, and has mounted two one-woman shows. The real essence of ANN MORTIFEE though, is pure and simple, the vehicle is her crystal-clear voice. One listen is all it takes.

ANN will be accompanied by four of Western Canada's top musicians: ROBBIE KING(piano), DOUG EDWARDS(keyboards), TOM HAZLITT (bass), and JIM MCGILLVERAY(percussion).

MUDDY YORK

ANNE LEDERMAN, CATHY MURPHY, and IAN BELL are MUDDY YORK, a trio performing on fiddle, hammered dulcimer, harmonica, banjo, button accordion, guitar, mandolin, piano, and feet. Their music is Canadian. It is native-born songs and tunes, and the musical traditions of the British Isles that we have made our own. "You haven't really visited Upper Canada until you've seen MUDDY YORK!"





ANNE MORTIFEE



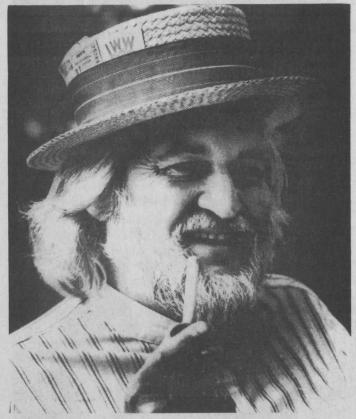
MUDDY YORK

NA CABARFEIDH

The music of these five musicians is an evolution originating from the traditional music of Scotland, Brittany, and Ireland, an effort on their part to create a new musical expression founded in their Celtic heritage. Four of the five have been involved in the Scottish piping scene for more than ten years, both in individual studies and performances, and in the Caber Feidh, City of Toronto Pipeband. They became the first foreign band to achieve top honors within the competition system of Pipeband music in Scotland. IAN GOODFELLOW, GRIER COPPINS and PATRICK O'GORMAN play Highland pipes, Breton bombarde and whistle; TREVOR FERRIER's Highland drumming has been expanded to include a variety of drums; and DICK MURAI plays guitar, mandolin and donno

TOM PAXTON

Born in Chicago and raised in Oklahoma, TOM toured on the coffee house circuit in the folksong revival of the sixties and just kept on going. TOM has written some classic material including, as he refers to them, campfire songs. His best know compositions include "The Last Thing On My Mind", "Ramblin Boy", and "Wasn't That a Party". A master weaver and performer.



UTAH PHILLIPS

UTAH PHILLIPS

UTAH PHILLIPS is a songwriter, storyteller and treasure chest of working class songs and history. He know piles and piles of songs about the west. He sings subversive ditties to children and adults. He's got a collection of the funniest stories we've ever heard and some of the tenderest love songs as well. PHILLIPS is a member of the Industrial Workers of the World(IWW) or Wobblies which pioneered industrial unionism in North America and, as a side effect, produced some of the most magnificent songs about working and organizing that have ever been written. PHILLIPS knows those songs and it is here that his vocation as a lay historian comes into play. PHILLIPS is a compendium of popular American history; tramp songs, railroad songs, mining songs, logging songs. He writes songs about people he's known, places he's been and the things he dreams about at night. He's a master at his crafts.



NA CABARFEIDH

PIED PEAR

PIED PEAR is RICK Scott and JOE MOCK. RICK is a self acclaimed landed ignorant who came to the West Coast in 1972 via Texas childhood and a year in Japan with a group called the Lotus Eaters. He is dynamic; a man of a thousand faces, a superball of energy. Can you believe your eyes? He is a natural story teller and a magnet to people large and small. He has been described as the Roger Plant(the WHO?) of folk music and the Jimmie Hendrix of the dulcimer (the WHAT?). Aside from his prolific credit as a song-writer, SCOTT has also scored the music for the NFB animated cartoon Street Musique, and in the spring season of 1981 was the host of the popular weekly children's show "Switchback" on CBC.

The background of JOE MOCK ranges from the folk era of the "Bunkhouse" to the psychedelic daze of a band known as the 'Mock Duck'. He joined influences with Rick and Shari in 1975 to form the group known as the Pied Pumpkin. As a song writer, he wrote(Fear of) 'Flying' and 'I'm Ready' which were AM hits that launched Shari Ulrich and the Hometown Band. He plays guitar and piano.

JIM POST

New York's End Game Magazine describes JIM POST as a "metaphorical expression of sexual abandon and we think that comes close. JIM's outrageous energy, mad comic-opera humor and provoking charm and wit make his presence irresistible. He commands your attention, he holds court. Raised near Houston, Texas, POST did his early singing in church. A gospel contest won JIM the chance to sing on radio. In the sixties, his group, Friend and Lover, had a radio hit, "Reach Out in the Darkness". Of late, an Emmy and Grammy nominee, JIM now sings of power and people, of government control and wilderness. His message is, "Life: live it, don't waste." Guaranteed to roll your socks off, JIM will make you laugh, maybe even make you cry. You won't forget him.



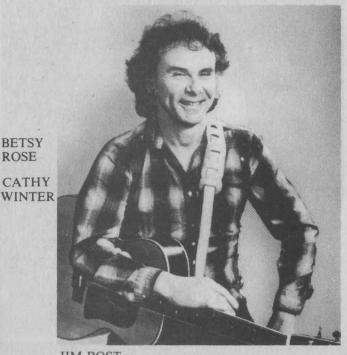
BARRY LOUIS POLISAR

BARRY LOUIS POLISAR is a Maryland-based children's troubador who has the unusual ability to write story songs about children as seen from a child's point of view. Hailed as the children's folksinger, POLISAR has published five albums including "I Eat Kids", and "My Brother Thinks He's a Banana". When he performs he speaks to the kid in young and old alike. Youngsters giggle and shriek and adults are transported back to their own childhoods.

His word pictures are of children who get up on Sunday morning to fix themselves a snack, children who sing in the rain, children who are shushed in the library, children who won't eat their asparagus, and children too smart to conform to arbitrary standards. BARRY seems to understand them all and he has a zany way of getting little people's viewpoints and emotions into his songs.



BARRY LOUIS POLISAR



JIM POST

REEL UNION

Born in Caherlistrane, County Galway, DOLO-RES KEANE learned to appreciate and sing the classical ballads, rural broadsides and songs in Irish at an early age. Today she has become known as one of the most highly respected traditional Irish singers. KEANE also plays the concert flute in the old, breathy Galway style, including not only regional techniques but an extensive repertoire of slow airs and dance tunes.

JOHN FAULKNER, a versatile singer and musician (guitar, bouzouki, hurdy-gurdy and fiddle), EAMONN CURRAN (piper, fiddler and flautist), MARTIN O'CONNOR (two-row button accordian) and SEAN KEANE (flute, tine whistle and vocals) round out REEL UNION. Traditional musicians in the finest sense, DOLORES KEANE and REEL UNION bring music with creativity and zest to their audiences. Their richly textured renderings of songs and tunes, vocal and instrumental blendings and their subtlety and finesse are sure to enthrall all.

STAN ROGERS

STAN ROGERS writes songs the way people used to make good furniture a hundred years ago: good design, skill developed over many years of practice, a lot of care, precision and hard work. Thats why furniture used to last a couple of hundred years. And thats why STAN's songs, popular today, are also going to last for a long time. Although many of his best songs are written about Nova Scotia, where STAN's roots are, STAN transcends the description of a regional songwriter. He can write a brilliant song about the Yukon, or a song like "Forty -five Years From Now" which has a universality that is as compelling in Vancouver as it is in Dublin. A fine writer of historical ballads, STAN's "Barrett'S

A fine writer of historical ballads, STAN's "Barrett's Privateers" has become a classic. More and more of his songs are being performed by singers from Australia to the British Isles to California. STAN is accompanied by GARNET ROGERS on fiddle and guitar and JIM MORRISON on bass. As a trio they are as powerful and polished a musical unit as any we've heard. Welcome back.



BETSY ROSE AND CATHY WINTER

Ever since their first appearance together in 1976, CATHY WINTER and BETSY ROSE have been widely acclaimed for their unique musical vision expressing the connections between women's music, folk music and personal and political concerns. With BETSY on piano and both women playing guitar and electric bass, their music sparkles with originality while reflecting their backgrounds in folk, blues and jazz traditions. From the folk ballad and honkytonk tunes describing the life of Amazon Dixie, to songs of working women, elegant piano ballads, and bluegrass stomps, WINTER and ROSE express the spirit of survival and creativity which has accompanied women throughout history...and affirms the visions and possibilities being born out of today's experience.





BOB SCHNEIDER

BOB communicates with children through fostering a warmth, that eventually grows into a creative, educational, and happy atmosphere. He's been of great help to kids learning English as a second language, often surprising them with the extent of how much they are capable of achieving. You'll be enthralled when watching Bob and a group of kids. You'll probably find yourself right in there participating. He has one excellent album available — "Listen to the Children", on Dr. Charly Records.

TOM SEE

TOM SEE took up the guitar at the age of 13 and since that time he's rarely laid it aside long enough for even one speck of dust to settle on the instrument. TOM has travelled far and wide and has shared the stage with musicians like Muddy Waters, Johnny Winter, John Lee Hooker and T. Bone Walker. Ealier this year he shared the stage with George Thorogood right here in Edmonton, where TOM is now making his home.

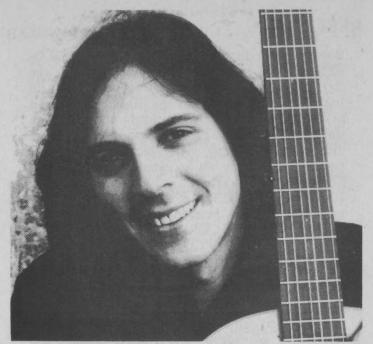
DAVE SEREDA

Edmonton native DAVID SEREDA has received a great deal of acclaim across Canada since the release of his excellent first album. The voice is deep and strong, the diction precise and the stage presence absolutely professional. DAVID writes his own songs and performs them either a capella or with the aid of a piano. The songs have a pattern: intricate lyrics rammed into melodic lines always in danger of breaking, but never do. He sings improbable words and improbable thoughts but the jazzy piano rhythms and warm voice rescue him every time.

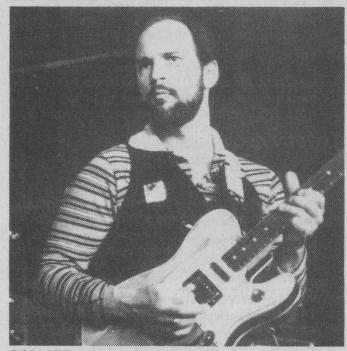
JON SIRKIS

A New Jersey native now living in Boulder, Colorado, JON has become a popular performer on the U.S. college circuit. His songwriting is poignant, covering topical, humorous, and human condition situations — songs which leave a strong impression on the listener. From the tongue-incheek "Thank God I'm a City Boy"; "My Throbbing Metaphor" — a tribute to the subtle filth in commercial country music — to "Shut Up and Listen" — a salute to drunken barroom crowds, JON's songs will delight and give cause to reflect.

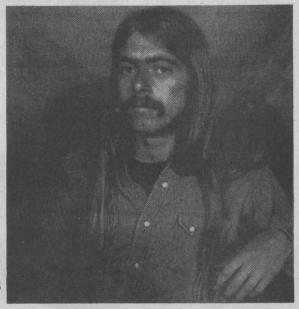
As well as songwriting, JON has written stories and magazine articles, having recently had a short story "License to Run" published in a nation-wide motorcycle magazine. This is JON's first major folk festival appearance. It will not be his last.



BOB SCHNEIDER



TOM SEE



JON SIRKIS

LYALL STEEL

LYALL STEEL is a self-taught guitarist with a strong foundation in classical, flamenco, and other folkloric disciplines. This Moose Jaw native, now residing in Edmonton, composes a genuinely different music for the guitar which has found universal acceptance. Go get 'em, Lyall!

JOHN STYLES

JOHN STYLES has the reputation of probably being England's leading authority and exponent of the ancient art of Punch and Judy. He's had the honour to represent England at International Puppet Festivals abroad. He's performed for The Royal College of Art, The Guildhall, also at The Tower of London and The Museum of London. His show has been featured in television programs in England and abroad. Programs include 'The Avengers', 'Marty Feldman's Show', 'One Pair of Eyes', 'The Review', 'The Goodies', 'Cliff Richard Show', etc. You will also find him in the Monty Python film, 'The Time Bandits', where he entertains Napoleon.

JOHN STYLES has had the pleasure of entertaining privately some of the world's most distinguished people — royalty, politicians, writers, entertainers, sportsmen. His show is entirely self contained and is suited to all ages and occasions. "The best in the business" — Marty Feldman.

TOUCHSTONE

With a compelling style all their own, TOUCH-STONE is playing new music in the Irish tradition. The Bothy Band's legendary TROINA NI DHOMHNAILL has a voice that cuts straight through to the heart; coupled with the stirring voice of CLAUDINE LANGILLE, their harmonies are nothing short of exquisite. Their instruments: clavinet, tenor banjo and mandolin. Filling out the group are MARK ROBERTS on flute, whistles, banjo and percussion, with DAN McLEOD's wild, relentless guitar and bouzouki rhythms. Their sound is unique, moving and enthralling. You won't believe your ears.

DAVID SEREDA









JOHN STYLES



TOUCHSTONE

DAVE VAN RONK

DAVE VAN RONK is an institution. He will probably dislike being called an institution. He doesn't like being called a folk singer. Be that as it may, his impact on contemporary folk music justifies the first statement. The folk revival in North America dates from the lates 50s and early 60s. DAVE VAN RONK was one of the people who formed the bridge between the traditional performers, most of whom are now long gone, and those who are today carrying on the musical traditions of those people. VAN RONK is a master on the guitar and has been credited by many with being the inspiration for ragtime guitar finger picking. He plays a lot of early jazz, and nobody can sing traditional blues as well as he can. He has a voice that has incredible range from your basic gravel to a sweet falsetto. In a business where being called a legend or an institution generally means you used to be able to do something well, DAVE VAN RONK is like good Scotch: the more time passes, the better he seems to get.

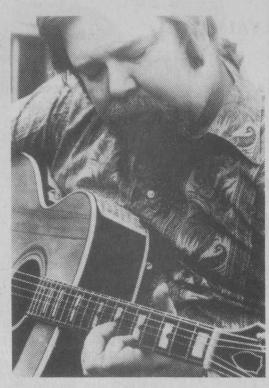
DOC WATSON

Emerging from North Carolina in 1960, ARTHEL "DOC" WATSON has become a household word in the country music world. DOC WATSON is best known for flatpicking the lead to fiddle tunes at lightning speed. His musical background has been finely pitched by a pipeline of Southern music influence bootlegged into his parents' home in the 50s. He is joined on stage by his son MERLE, whose slide solos fill in the gaps that make their show an astounding spectrum of styles out of competition for even the most versatile of musicians. Together the WATSONS are stylized picking with magic fingers, with DOC occasionally showing his diverse skills by picking up his harmonica or banjo for a change in pace.

DAVID WILCOX

We're very pleased to have DAVID WILCOX making a rare acoustic appearance at this year's Festival. David's 'Out Of The Woods' has been one of this area's best-selling albums this year. WILCOX is an unusual Toronto phenomenon and a dazzlingly innovative guitar player. In the past he's worked as a duo with Leon Redbone, played lead guitar with Ian and Sylvia's Great Speckled Bird and was a member of Maria Muldaur's band (which at the same time included Amos Garrett). DAVID has always stayed close to and acknowledged his blues roots. His success vindicates his musical principles.

DAVE VAN RONK





DOC WATSON MERLE WATSON



DAVID WILCOX

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Children's Area



There is fun to be had by everyone over in the Children's area. There will be performances by Magicians, Singers, Puppeteers, Jugglers, Clowns, Dancers...lots to see an hear! Between performances you can play parachute games, balloon games, you can paint your face and dress up in funny clothes, you can play on the see-saw and swings if you want. So don't forget to come over to the Children's Area, but bring Mom and Dad too.

Parents note; Please do not leave your children unattended in the Children's area. The volunteer crew organizes activities for the children but DO NOT provide a day care service. The children's area closes at 5:00 p.m. daily.

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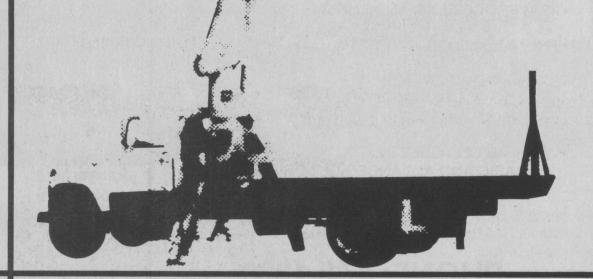
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Arts and Crafts

This year we have an excellent variety of arts and crafts....woodwork, leatherwork, stained glas, pottery, weaving, handmade guitars, jewellery, soft toys, quilted articles, copper smithing, Inuit sculptures and sketches. The group of craftspeople at the festival are very dedicated to their work and take pride in creating unique arts and crafts for sale to the public.

You will be able to mingle amongst the craftspeople and watch some of them demonstrating their specialty. I am sure each of them will be more than helpful to answer any questions and eager to give any explantations pertaining to their work.

Do make sure you stop by the craft booths as you are wandering around the Festival. It is hard to believe you wil not be tempted to purchase and article or two ... or several than to walk away empty-handed!!

The 1982 Edmonton Folk Music Festival artists and craftspeople include:

Otto Christensen Gail Winter Charles Breth Bea Stenson Gladys Creasy/Bob Foley Carol Hartwell/Kathy Nimmons & Elaine Edie Gwen Bodie Gail Mottashed

Bonnie Nygren

Helmut Gimbel

Shinto Futons Hanna Mansfield Daryl Samycia John Downham Dave Stevenson Brooke Kolodychuk Shine's Leathers & Feathers

Linda Savage/Peg Isley La Guitar Classique

Holle Hahn/Dan Dunnigan Ernest Oslander

Fiona Anderson/Patrick Kutryk

Collinton, Alta. Edmonton Perrs. Alta. Edmonton Coronation, Alta.

Stony Plain Edmonton Ontario St. Albert Asquith, Sask. Edmonton Edmonton Sherwood Park Nakusp, B.C. Saskatoon, Sask. Edmonton Lancaster Park Edmonton St. Albert Kinuso, Alta. Edmonton Edmonton

Blockhead people Silver Jewellery Potterv Soft Toys Stained Glass

Pottery/Weavings Batiking Leatherwork Stained Glas Pottery Handmade Guitars Wooden Toys/Applique Scrimshaw Jewellery Candles/Woodcrafts Wooden Jewellery Futons Fibre Arts Inuit Sculptures Copper Sculptures

Artist Ouilting Leathers/Feathers

Due to programme deadline restrictions, the above is a partial list of our participating craftspeople.

Raewyn Bradstreet Crafts Co-ordinator



Performance

The principles of performance by Stan Rogers

Few things make me grind my patched and weathered molars together more than paying out good money to be bored by an act that is being sold as entertainment. But I'm too much of what Jim Post calls a "sissy fairyworm" to walk up to the management and say, "Hey, the show stinks. I want my money back." So I just sit there, reluctant to walk out in the middle of a song, or even a set, and wish I were elsewhere.

Equally distressing is what I've heard called "diamond-in-the-roughing it." The act has great songs, and plays well, but looks like a Republican's impression of a welfare chiseler and excludes a stage personality nearly as appealing as Howard Cossell's. Somehow, in the last decade or so, folk performers have gotten the notion that being studiously slovenly and determinedly inarticulate goes with the territory. Wrong.

So I'd like to speak to the would-be professional, the occasional semi-pro, the dedicated amateur, and the kid who comes to the open mike once a month or so.

First, arrive in lots of time for the gig. A sound check is a must, because a real professional only calls for "more monitors" in extremis, and an audience will be mystified by a performer who complains about the sound when it seems fine out front. Get it worked out before the crowd arrives, and if problems develop during the set, grin and bear it and then have a quiet word with the sound man during intermission. Remember, the average audience doesn't know a monitor from a dishwasher, and couldn't care less.

Make sure your instruments are properly prepared. Dead strings are difficult to keep in tune. If you've been breaking strings a lot lately, maybe your guitar's saddle, or nut, or tuners need work. Get it done before you leave for the gig. Then hit the stage in tune.

You should at least own a tuning fork. Most instruments are carefully made to sound best tuned to concert pitch, and without a reliable reference, it's very easy to drift up or down by a tone or more. Better still, a fancy electronic tuner is a wonderful time saver, removes all the guesswork, and with a little practice allows you to tune an instrument perfectly in a less-than-quiet room. Get the kind with the chromatic dial, the meter, and the built-in microphone.

Correcting your tuning on stage is fine, but avoid tuning on mike. For one thing, it takes longer; you can't hear your instrument properly, because any speaker system emphasizes some tones over others, and you're more used to tuning acoustically, anyway. The best way is to finish a song, then step back for your applause. Move your capo, strike a few chords nice and hard, find the clinker, and fix it as you slowly approach the mikes again and the audience settles down.

I don't expect every performer to bowl me over with between-song patter, but I do get annoyed when people mumble and stumble on mike. If you're no good at ad-lib intros, work them out in advance, rehearse them the way you rehearse the songs, and deliver them in a strong, clear voice, directly into your vocal mike. Above all, keep it brief, unless it's a really good story. A good set will have some short intros, one or maybe two long ones, and a couple of spots where the songs are back-to-back. This is perhaps the simplest and

best way I know to keep a show moving right along. Practice these, and mark them on your set list.

Knowing how long your intros are will help you plan the length of a

set, too. If you've been given a 30-minute spot and other performers are to follow you, running over time is inexcusably unprofessional and downright rude. Surely, you say, you can do six songs in a half-hour set. But if applause totals four or five minutes and your intros total ten, then those six songs had better be pretty short ones or you've just gone ten minutes overtime. Worse, you may run the risk of boring the crowd, who by the 60th minute may be wishing you would leave the stage, instead of being sorry that you did 12 minutes earlier.

Finally, try to hit the stage feeling good. Clean. Alert. Comfortable. Full of juice and energy. Ready to put out. Avoid a heavy meal within three hours of the show. A shower before you leave for the hall is great, and so is a change of clothes before you go on.

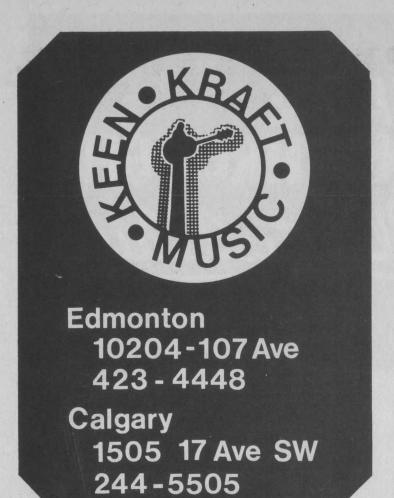
Folkies don't have to be fashion plates. Few can afford it, for one thing, Jeans are great. Clean, not too faded, no patches or tears. Better, though, acquire—slowly—some clothes that make you look and feel good, and save them for stage only. Shiny shoes or boots add class, and a scarf or a tie or some jewelry can make for interest. I'd avoid getting bizarre; if your shirt's too loud, they won't hear the first couple of verses!

Make sure you get at least 15 minutes before the first set to tune up, get your concentration together, wash your hands, comb your hair, check for picks, accessories, and set list. You want to go on ready to walk up to the mike and hit it, with no fumbling around.

Go easy on the chemical courage. Some people play well with a few tokes or more than a drink or two in them — but most don't. Far better to be sharp, clear-headed, and ready to get off on the audience and the music, with no distractions. That's a rush of its own, and if you're fuddled you'll miss it for sure — and the audience may wish they'd missed you.

Then do the show, say thanks and goodnight or whatever just before the last song, and get off fast when it's over. The best applause is the kind you get for an empty stage after a set.

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assembling and erecting

CREATING A HOME FOR THE FESTIVAL

by Silvio Dobri of The Edmonton Journal

It takes two weeks to physically set up the Edmonton Folk Music Festival site and another week to tear it down.

The logistics in preparing Gallagher Park for the three-day festival are staggering.

The site holds:

- -eighteen tents:
- -seven stages;
- -scaffolding for the sound system for each stage;
- -a few kilometres of wiring feeding electricity to each stage, sound control and light booths;
- -dozens of porta-johns;
- -trailers for storage;
- -and about three kilometres of fencing to enclose the entire site.

Assembling and erecting all this is a site crew of 40 volunteers, often strengthened by additional helpers from one of the more than 20 volunteer crews.

While the logistics are impressive, the skills, abilities, and enthusiasm of the men and women on the site crew are exceptional. Among the 40 there are carpenters, electricians, people with engineering skills and many who are handy with a hammer and a saw.

More than half of the site crew members are from Edmonton - men and women who pitch-in after finishing their regular day's work. The few who are really dedicated to the success of the folk festival take their holidays during the duration of the festival to be able to put in a full day's work on the site crew.

Among the 40 site crew members are some outsiders. There's "Bush", who bicycles here from his home in the American Mid-west, J.B. is from California, and L.A., a Virginia native, makes his way here from his British Columbia home. These three work the folk festival circuit each summer and spend up to three weeks as volunteers with the Edmonton Folk Music Festival.

The crew, under the leadership of Jack Karwandy, is organized like a construction site, with each person designated to a particular job.

The work starts slowly with a skeletal crew of some half dozen volunteers trucking the materials -tents, scaffolding, fencing and wiring - from locations scattered throughout Edmonton.

Once the material is on the Gallagher Park site the crew of about 20 volunteers works a 12-hour day - from 9 a.m. to dusk - to get the site laid out ready for full crew to step in and start measuring, hammering and sawing.

A kitchen crew is also pressed into service at this time to feed the crew of volunteers preparing the festival site.



Once the last nail is hammered in and the last tent rope secured, the music fills the park and the crew can sit back and enjoy it all. One of the advantages of working on the site crew is that its memebers get to catch their breath and at the same time sit and enjoy the festival.

Dismantling the festival site is easier and done in half the time it takes to erect it.

Jack's crew is a hard working bunch, there's no doubt about that, but this year he'd like to tear the site down a little faster so make a point of giving him and the site crew a helping hand.

And make this a real FOLK festival.

Silvio Dobri is a folkie with fond memories of hootenannies, and he's done some hard travellin' too.

47

ACUPRESSURE

THE ART OF ACUPRESSURE

Acupressure or Chinese therapeutic massage is a special technique used in Chinese medicine to relieve emotional and physical stress.

Since man moves about with a high centre of gravity on only two points of support, the force of gravity becomes a burden to the human body. This plus the social and emotional pressures generated through the complexity of human relation and busy life style can easily distort the framework of the skeletal system. For this reason most people share an abnormal posture.

During an acupressure treatment, pressure is applied on specific acupressure points and different hand techniques are used in unison with movement and breathing of the person having the treatment.

An acupressure treatment will rebalance the flow of the internal energy by affecting posture changes in biochemical nervous impulses, blood flow, and hormonal gland secretions, relieve a person from specific pains and reorder the body towards vertical allignment.

The major segments of the body will rotate more freely as the joints gain more freedom. Energy is conserved this way and is available for other purposes, the result of which will lead the body to have a sensation of lightness and well being.

During the Festival the Royal Acupressure Society of Alberta will have a booth at the public Rest Area and invites performers and public to have free acupressure treatments.

Anyone interested in further information about acupressure and the Royal Acupressure Society of Alberta please phone: 438-1371 or 455-3821.



Thomas Cook

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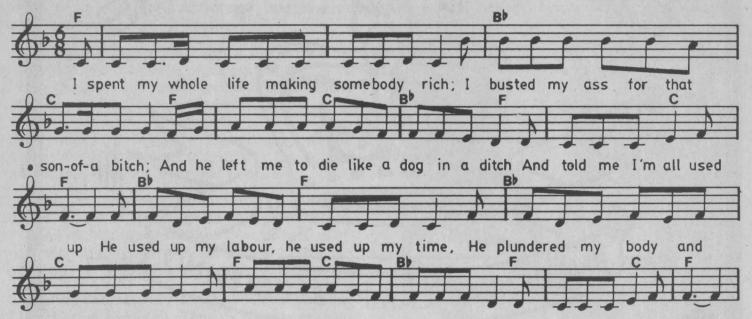
15816-112 Avenue Edmonton, Alberta T5M 2W1 Tel: (403) 451-3811 2910 Bow Valley Square 2 Calgary, Alberta Tel: (403) 265-2156

9809-116 Avenue Grande Prairie, Alberta T8V 4B4 Tel: 539-4674

All Used Up U. Utah Phillips

here is an old man who sits in the window of the Clem Hotel here in Spokane and looks out on the parking lot day after day. I don't know if this song is his story. It's not going to be mine if I can help it, and I hope it's not going to be any of yours.

Utah Phillips



squandered my mind And gave me a pension of handouts and wine And told me I'm all used up

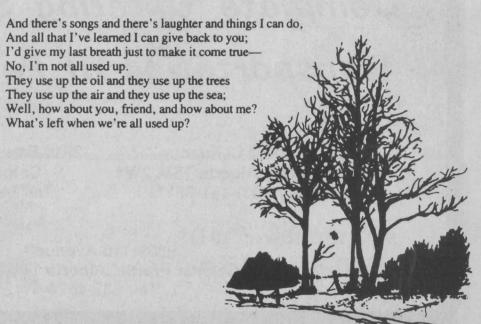
I spent my whole life makin' somebody rich;
I busted my ass for that son-of-a-bitch;
And he left me to die like a dog in a ditch
And told me I'm all used up.
He used up my labour, he used up my time,
He plundered my body and squandered my mind
And he gave me a pension of hand-outs and wine
And told me I'm all used up.

My kids are in hock to a God you call work, Slaving their lives out for some other jerk; My youngest in Frisco just made shipping clerk And he don't know I'm all used up. Young people reaching for power and gold Don't have respect for anything old For pennies they're bought and for promises sold, Someday they'll all be used up.

They use up the oil, they use up the trees
They use up the air and they use up the sea;
Well how about you, friend, and how about me?
What's left when we're all used up?
I'll finish my life in this crummy hotel,
It's lousy with bugs and my God what a smell,
But my plumbing still works and I'm clear as a bell,
Don't tell me I'm all used up.

Outside my window the world passes by, It gives me a hand-out and spits in my eye, And no one can tell me 'cause no one knows why I'm livin' but I'm all used up.

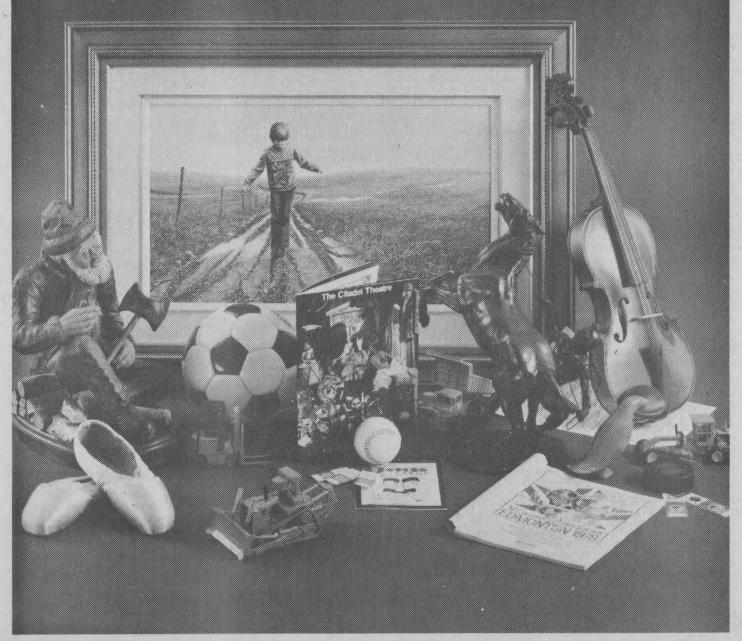
Sometimes in my dreams I sit by a tree; My life is a book of how things used to be, And kids gather 'round and they listen to me, And they don't think I'm all used up.



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Taking on the challenges of our industry, and making contributions of lasting value to support culture, recreation and education in the communities we serve.





Discography

Folk Festivals traditionally last for only one weekend --a very special three days of music, camaraderie, and fun. But after the festival is over, it seems a long time 'till next summer when you might hear your favorite performer again.

In an attempt to stave off some of that music withdrawal, we have compiled a Discography of some of the albums available by performers featured at Edmonton this year. Unfortunately, some of the albums are hard to obtain and some may be out of print. Undoubtedly we have probably missed a few as well.

MIKE ABSALOM SAVE THE LAST GHERKIN FOR ME Saydisc MIKE ABSALOM Vertigo HECTOR AND OTHER PECCADILLOS Philips

SILLY SONGS AND MODERN LULLABIES Briar SBR4213 (with Utah Phillips, Hanny Traum, and Dan Crow) DRAW THE LINE Flying Fish 223(Trend)
ASLEEP AT THE HELM Flying Fish 034 PETER ALSOP Peaceable 5 LAST YEARS DISCO UNIFORMS Flying Fish 256

HOLLY ARNTZEN HOLLY ARNIZEN (Cassette Tape) Sutil Tape Sound

HEATHER BISHOP GRANDMOTHER'S SONG Mother of Pearl Records MP001 CELEBRATION Mother of Pearl Records MP002 BELLYBUTTON Mother of Pearl Records MP003

BRANDYWINE BREAKFAST WITH BRANDYWINE Pancake Records

BACKROOM BALLADS Crest
G.I. AMERICAN ARMY SONGS Riverside
SONGS INANE ONLY Riverside
RIDDLE ME THIS Riverside
ABSOLUTE NONSENSE Riverside
GIVE 'IM THE HOOK Riverside GIVE 'IM THE HOUR RIVERSIDE
TOWN HALL CONCERT RIVERSIDE
OSCAR BRAND SONGBAG RIVERSIDE
AMERICAN DRINKING SONGS RIVERSIDE
SHIVAREE Esoteric
TOWN HALL CONCERT FOLKWAYS AMERICAN ELECTION SONGS Folkways PIE IN THE SKY Tradition
LAUGHING AMERICA Tradition
BEST OF OSCAR BRAND Tradition
COURTING SONGS Elektra
THE WILD BLUE YONDER Elektra SPORTS CAR SONGS Elektra EVERY INCH A SAILOR Elektra UP IN THE AIR Elektra
OUT OF THE BLUE Elektra
TELL IT TO THE MARINES Elektra
COUGH -- SOLDIER SONGS Elektra
FOR DOCTORS ONLY Elektra BOATING SONGS Elektra FOLKSONGS FOR FUN Decca ON CAMPUS Kapp & GRT SINGING HOLIDAYS Caedmon THE SINGING SEASON Caedmon BILLY THE KID Caedmon THE FIRST THANKSGIVING Caedmon TRICK OR TREAT Caedmon PAUL BUNYAN Caedmon SONGS OF '76 Miller-Brody CELEBRATE Methodists BAWDY SONGS I, II, III, IV Audio Fidelity ROLLICKING SEA SONGS Audio Fidelity SONGS AND POEMS OF THE SEA Audio Fidelity
BRAND X Roulette
TOWN HALL CONCERT ABC Paramount
FOLK FESTIVAL WITH OSCAR BRAND ABC Paramount MORALITY ABC Paramount FOR ADULTS ABC Paramount NOAH'S ARK YPR & CRG

COME TO THE PARTY YPR & CRG



BAD MEN AND HEROES Elektra MORMONS Columbia STARTING POINTS IN SCIENCE Ginn POLITICS AND ELECTIONS QED
NEWPORT FESTIVAL vanguard
GREATEST FOLK SINGERS OF THE SIXTIES vanguard

CLARENCE GATEMOUTH BROWN Gatemouth has been recording for various labels since 1947. The following albums are however available in Canada, but represent a fraction of his output. ALRIGHT AGAIN Stony Plain Records SPL 1047 BLACKJACK Stony Plain Records SPL 1013
MAKIN' MUSIC (W. Roy Clark) MCA 3161
SAN ANTONIO BALLBUSTER Charly CR 30169 or Red Lightnin' RL 0010

STEVE CORMIER BLACK BART HFS Records HFS 251

BEVERLY COTTEN CLOGGING LESSONS Flying Fish 237

THE DILLARDS HOMECOMING AND REUNION Flying Fish
DECADE WALTZ Stony Plain SPFF 1022
THE DILLARDS VS. THE INCREDIBLE L.A.TIME MACHINE Stony Plain SPFF 1006 TRIBUTE TO THE AMERICAN DUCK Poppy/U.A. ROOTS AND BRANCHES Anthem/U.A. COPPERFIELDS Electra WHEATSTRAW SUITE Electra PICKIN'AND FIDDLIN' LIVE ALMOST Electra BACK PORCH BLUEGRASS Electra

DOUG DILLARD YOU DON'T NEED A REASON TO SING 20 Century Records DUELIN BANJO 20 Century Records HEAVIN Stony Plain Records

DILLARD & CLARK
THROUGH THE MORNING, THROUGH THE NIGHT A & M Records
THE FANTASTIC EXPEDITION OF DILLARD & CLARK A & M Records

LLARD, HARTFORD, DILLARD
DILLARD, HARTFORD, DILLARD Stony Plain 1977

RAMBLIN' JACK ELLIOT Ramblin' Jack Elliot has recorded nearly 30 albums, most of which seem to be out of print. Listed is more or less a random sample and those on Prestige and Topic labels should still be available as well as some others. THE ESSENTIAL RAMBLIN'JACK ELLIOT vanguard vsD89/90 RAMBLIN' JACK ELLIOT Prestige 7721 RAMBLIN' JACK ELLIUI Prestige 7/21
COUNTRY STYLE Prestige 7804
SINGS THE SONGS OF WOODY GUTHRIE Prestige 7453
RAMBLIN' JACK ELLIOT Vanguard VSD 79151
SINGS WOODY GUTHRIE AND JIMMIE RODGERS Monitor MFS380 (Almada)

TALES TO GROWN ON Weston Woods 711 WHITE HOUSE AND WHIPPOONWILLS Mama-T Artists MTA1

DON FREED OFF IN ALL PIRECTIONS Bushleague BLR 00001

AMOS GARRETT Amos Garrett is one of the most recorded session guitarists in this world. His playing is heard on hundreds of records. He has released two albums under his own hame with a third due this fall. GEOGG MULDAUR & AMOS GARRETT stony Plain SPFF 1012 GO CAT GO Stony Plain SPL 1034

DELORES KEANE AND JOHN FAULKNER THE 5TH IRISH FOLK FESTIVAL Intercord INT 180 046 FOLK FRIENDS 2 Folk Freak FF 303/4 DELORES KEANE

BONAPARTE'S RETREAT (Chieftain's 6) Claddagh CC 20

DEDANNAN Boot 4018 (originally Polydor 2904 005)

JOHN FAULKNER

SWEET THAMES FLOW SOFTLY Argo ZFB 61 A MERRY PROGRESS TO LONDON Argo ZFB 62 VOICES Argo DA 93 AS WE WERE A SAILING Argo ZDA 137 YE MARINERS ALL Argo ZDA 138 THIS IS A MAN'S WORLD Argo AFB 17

BOYS OF THE LOUGH -- GOOD FRIENDS, GOOD MUSIC Philo PH 1051 BARRY LOUIS POLISAR

MARTIN O'CONNOR
CONNAUGHTMAN'S RAMBLES Green Linnet SIF 3012
BOYS OF THE LOUGH REGROUPED Flying Fish 225
THE 5TH IRISH FOLK FESTIVAL Intercord INT 180 046
MIDNIGHT WELL MULLIGAN LUN 011

KEN HAMM
KEN HAMM AND FRIENDS North Track Records

THE HOTFOOT QUINTET BAR-B-Q ON BROADWAY Wildebeest Records WB 005

HOUNDOG EVERY DOG HAS IT'S DAY Viper 0001

DAKOTA DAVE HULL & SEAN BLACKBURN.

ACE PICKIN' & SWEET HARMONY Train on the Island T12

NORTH BY SOUTH-WEST Biscuit City BC 1324

CONNIE KALDOR

ONE OF THESE DAYS Coyote Records
ICECREAM SNEAKERS Mudpie Records Mud #1
IN THE DAWNING Daneli Music

JOHN MCEUEN

John has recorded several albums as a member of the (Nitty Gritty) Dirt Band including WILL THE CIRCLE BE UNBROKEN

WILL MILLAR
Will Millar is included on all the Irish Rovers Recordings.
MAKE RELIEVE DAYS Stony Plain SPL 1002

ANNE MORTIFEE
BAPTISM Capitol EMI
THE ECSTASY OF RITA JOE Jabula Records
JOURNEY TO KAIROS Jabula Records

NA CABARFEIDH STICK IT IN YOUR EAR Sometimes we do this Music Label

I'M THE MAN WHO BUILT THE BRIDGES Gaslight
NEWPORT FOLK FESTIVAL 1963 Vanguard
RAMBLING BOY Elektra
NEWPORT FOLK FESTIVAL 1964 Vanguard
AIN'T THAT NEWS Elektra
OUTWARD BOUND Elektra
MORNING AGAIN Elektra
THE THINGS I NOTICE NOW Elektra
TOM PAXTON 6 Elektra
THE COMPLEAT TOM PAXTON Elektra
HOW COME THE SUN Warner/Reprise
PEACE WILL COME warner/Reprise
NEW SONGS FOR OLD FRIENDS Warner/Reprise
THE TOM PAXTON CHILDREN'S BOOK Bradley
SOMETHING IN MY LIFE Private Stock
SATURDAY NIGHT MAM
TOM PAXTON/NEW SONGS FROM THE BRIARPATCH Vanguard
PHILADELPHIA FOLK FESTIVAL 1977 Flying Fish
TOM PAXTON/HEROES Vanguard
BREAD AND ROSES FESTIVAL Fantasy
UP & UP MT Railroad
THE PAXTON REPORT MT Railroad
WASN'T THAT A PARTY Evolution

UTAH PHILLIPS
GOOD THOUGH Philo 1004
EL CAPITAN Philo 1016
ALL USED UP Philo 1050
WE HAVE FED YOU ALL FOR 1000 YEARS Philo 1076

PIED PEAR
PIED PUMPKIN STRING ENSEMBLE Squash Records
PIED PUMPKIN: ALLAH MODE Squash Records
THE PEAR OF PIED PUMPKIN Squash Records
PIED WHO PEAR WHAT Squash Records

JIM POST
COLORADO EXILE Fan 9401
LOOKS GOOD TO ME Fan 9451
RATTLESNAKE Fan 9425
SLOW TO GO, WITH JIM SCHWALL Fan 9408
BACK ON THE STREET AGAIN Mountain Railroad 52778
I LOVE MY LIFE Mountain Railroad 52784
TAKE FIVE - LIVE MR 52785
MAGIC IN CONCERT Flying Fish 216
SHIP SHAPE Flying Fish 240

PLUMBERS UNION CBC LM 463

I EAT KIDS AND OTHER SONGS FOR REBELLIOUS CHILDREN
Rainbow Morning Music Alternatives 4347
MY BROTHER THINKS HE'S A BANANA AND OTHER PROVOCATIVE SONGS RMMA 4762
NAUGHTY SONGS FOR BOYS AND GIRLS RMMA 4879
CAPTURED LIVE AND IN THE ACT RMMA 4879
SONGS FOR WELL BEHAVED CHILDREN RMMA 5139

REEL UNION

FAREWELL TO EIRINN Green Linnet SIF 3003

BROKENHEARTED I'LL WANDER Green Linnet SIF 3004

THERE WAS A MAID Claddagh CC 25

FAT GIRL RAG/SEVEN VEARS ALONG RCA Canada 1970
HERE'S TO YOU, SANTA CLAUS/THE COVENTRY CAROL
RCA Canada 1970
GUYSBOROUGH TRAIN/PAST FIFTY/THREE PENNIES
CBC Transportation Series 1973
TRY LIKE THE DEVIL/FORTY-FIVE YEARS/MAKE AND BREAK
HARBOR/FOGARTY'S COVE
FOGARTY'S COVE Barn Swallow Records BS1001 1977
TURNAROUND FOGARTY'S COVE Music FCM001 1978
BETWEEN THE BREAKS - LIVE! FOGARTY'S COVE Music FCM002 1979

CATHY WINTER & BETSY ROSE

SWEET SORCERY Origami OR 1230

STRONG SINGERS (Cassette) OR 1231

AS STRONG AS ANYONE TE

GENTLE WIND (cassette)

DAVID SEREDA
CHIVALRY LIVES Rocky Wednesday Records RWR24

LYALL STEEL
PIECES Mode Records

TOUCHSTONE
THE NEW LAND Green Linnet

DAVE VAN RONK

YOUR BASIC DAVE VAN RONK ALBUM Philo/Sonnet/Aural Experience
SOMEBODY ELSE, NOT ME Philo
SONGS FOR AGING CHILDREN Chess/Cadet
DAVE VAN RONK Fantasy
INSIDE DAVE VAN RONK Prestige
IN THE TRADITION Prestige
DAVE VAN RONK'S RAGTIME JUG STOMPTS Mercury
DAVE VAN RONK, FOLKSINGER Prestige
DAVE VAN RONK & THE HUDSON DUSTERS Verve
BLACK MOUNTAIN BLUES FOLKWAYS
JUST DAVE VAN RONK Mercury
NO DIRTY NAMES Verve
SUNDAY STREET Philo

DOC WATSON

BALLADS FROM DEEP GAP Vanguard VSD 6576

DOC WATSON Vanguard VSD 91'52

DOC WATSON AND SON Vanguard VSD 79170

SOUTHBOUND Vanguard VSD 79213

HOME AGAIN Vanguard VSD 79239

GOOD DEAL(NASHVILLE) Vanguard VSD 79276

DOC WATSON ON STAGE Vanguard 2 T 9/10

ESSENTIAL DOC WATSON 2 Vanguard T45/46

OLD TIMEY CONCERT 2 Vanguard T107/108

LONESOME ROAD United Artists 725 G

LOOK AWAY United Artists 887H

DOC WATSON AND BOYS United Artists 601 G

FAMILY FOLKWAYS 2366

MEMORIES United Artists 4233H2

JEAN RITCHIE AND DOC WATSON FOLKWAYS 2426

LIVE AND PICKIN' United Artists LA 943H

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RED ROCKING CHAIR FF252

WATSON FAMILY TRADITION ROUNDER OF 120

DAVID WILCOX
SCHOOLD FOR YOU CBC LM458(unavailable)
OUT OF THE WOODS Freedom FRO10

SATURDAY PROGRAM

577	Supervised Activities	BRANDY WINE	BOB SCHNEIDER	RONNIE BURKETT	HEATHER BISHOP	Mc DADE FAMILY BAND	MERRY TIME CLOWN F PURPET COMPANY	PETERC	STEVE HANSEN "LITTLE BED BED BING HOOP"	Polisar Polisar	***
The Tent		slide quitar	DAVE M°LEAN	TIN WHISTLE RECORDER TECHNIQUES	MAX ROBERTS	THE ART OF STORY TELLING	THE FOLK-TELLERS	Let's wate a song together	WILL MILLAR	MANIDOLIN TECHNIQUE DEAN WEBB	
Stage 4 The Tent	CELTIC TRANSPLANTS NA CABARFEIDM POLORES KEANE & REEL UNION	HOT HARMONICAS BANID BURGIN-HOST	ALAIN LAMONTAGNE RAYMOND PHILIPPE ROB STORESHAW	CONCERT BRANDY WINE	BACK PORCH BLUE GRASS SONN ME EUEN- HOST	DENNIS BAILEY BILL CONSTABLE BOOM DILLARD RODNISY ONLARD DENN WEBE	CONCERT KEN HAMM & LUKE WILSON	CONCERT DAVE MªLEAU	6 STRUMG SECUCTION (GUITALE STYLES)		
Stage 3	CISN-COUNTRY SWING THE DILLARDS HOFFOOT QUINTER DAKERS GAVE HULL-HOST # SEAM BLACK BURN # SEAM BLACK BURN	PULCIMERS	HOLLY ARTITED GRENDLE KUCHIEKA KATE MURPHY	CONCERT LYALL STEEL		Mike Absolom - Host Joan Mac 198ac Utan Phillips Jon Sirks	CONCERT JOHN MALONE	CON CERT	YOU DON'T HAVE TO BE CRAZY TO GET THROUGH THIS OLD WORLD-BUT IT SUIZE HELPS	RAMBLIM STICK ELLIOT-HOST HILE ABSOLOM SU-CHONG LIM UTAM PHILLIPS JIM POST DANTO WILCOX	
Stage 2	STORNE and STORY SONGS RAMBLAI JACK ELLIOT THE FOLKTELLERS DON FREED BETSY ROSE - HOST KATHY WINTER	FIRE TO DE YOU WAS ALVOST WAS ALVOST	CAIN TOSE & BETSY WINTER	CONCERT A-DADE FAMILY BAND	I LIKE TO PLAY WITH MYSELF (SELF ACCOMPANIMENT) HOLLY ARNITZEN-HOST	peter. Alsop don Freed Tom See	CONCERC	CONCERCE CONCERCE KATHY WINTER	7	LUKE NIGON HOUNDOG DIANE MCLEAN TOM SEE HOLLY ARNTZEN	
TIME Stage 1	CAMBLIN' ROUND JEH CAHILL HOST STEWE CORMIER UTAH PHILLIPS JON BIRKIS DAVE VAN RONK	100	DOUG DILLARD JOHN MCEUEN LUKE WILSON	CONCERU JEFF CAHIL		DAVID SCREDA - HOT	CONCERT Spare cormier	CONCERT MIKE ADSALOM	CLOG - IN Bewelly cotton - Host Bealort Bourque	FEETS MASSAGE (DANCE-A-THOW) DEAVERY COTTEN JOHN MALONE-HOST MUDDY YORK	
TIME	8	12:00	12:30	8:-	28:1		2:30	3:00	3:30	4:00	2.00

SUNDAY PROGRAM

2 Stage 3 Stage 4 The Tent CHILDREN'S	Supervised Activities Activities	MIKE ABSALOM	BRANDY WINE &	BOB SCHNEIDER	PIED PEAR	WILLAR	MERRY TIME CLOWN & PUPPET COMPANY	BARRY LONS POLISAR	Couldie Buckett	John Styles punkan'n Judy	Fourfelleres
The Tent		BANTO	pout oillared	PARIC	JON SIRKIS	Turning on Structions into Good Songs	Peter Alsop Don Freed Tom Paxton	TUMING YOUR YOUR YOUR YOUR YOUR CHOICE INSTRUCTION!	DIAND SECREDA	ADÁNCED QUITAR TECHNIQUE	LYALL Speel
Stage 4	STORY SOUGE BRANDY WINE JEFF CAHILL-HOST STEVE CORMIER ALCONDE FAMILY MCDROE FAMILY BAND	SONGS THAT LEAVE AN IMPRESSION CON FREGO-HOST	TOM PAKTON DAVID SERECA JON SIEKIS	PLEASE ME - SQUEEZE ME IN BELL - NOST	JOHN MALONE MARTIN O'COMNOR RAYNALD QUELLETTE	SHARING THE STAGE TOM SEE DAVID WILLOX	CONCERT TIM POST	CONCERT U.UTAH PHILIPS	ROCK'N' ROLL IS IN HY SOUL ANOS GARBETT- HOST	BOYER BRANT CHUD BURGIN GORD BURGIN GORD BURGIN	JM POST BORBLY PAZION TON SEE LANSEY LANCYSH
Stage 3	SONGS TO STIRE THE SOUL TOHN BAYLEY-HOST POUR OILLARD BAND HOTROOT QUINTET JIM ROST	TALES SHOET- N-TALL	6	SOM BAYLEY - HOST BEANDY BONKAUE	Trevor Ferrier Main Lamontagne Dane van Conk	MORKALY TOCETHER JOHN MAC 1SAAC LYALL STEEL	CONCERT SU-CHONG LIM	CONJCERE DUKOTA DAVE HULL\$ SEAN BLACKEURI	CONCERT COC & MERCIE WATSON	2	A CONTRACTOR OF THE PARTY OF TH
Stage 2	PALLACS and PALCS and PALCS ACTION ACTION OF ISANC CONGER JOAN MACTSAAC CONGER JOAN MACTSAAC	TEA FOR TWO (DUO DYNIAMICS)	PANCHA PANCHULA SEN BACKEURA PRO PEAC PEGSY PROFE (2) %	CONDISTIONS THE ACT OF BACK-UP HASTING DISHOP, VOICE	DAND BURGAIL-MANDHUCA LANDE CONCAR - PAND AND GARDETT GUTLA LINES UM RYPH - DENYS LUKE WILLOOM - BANJO	THE ACT OF SATIRE OSCAR BRAND MIKE ABSALOM	CONCERT	CONCERT HOLLY ARNTZEN	A MARE USQUE AD MARE	HAMINE CONGER YEAR HAMM A LUKE WILLOW	AND PEAZ - HOSIS
TIME Stage 1	SINGING FOR A PURPOSE PETER ALSOP HOST OSCAR BRAND RAMBUN JAK ELLOT TOM PAKTON DINE VAN RONK	DESCENT - HOST			CLANDINE LANGILLE MAIG LEDERMAN ZAN MCLEOD	FIDDLIN' ABOUND JOHN FAUKNER VINCENT OVELLET STEPHEN SLOTTOW	CONCERT TON SARKIS	CONCERT THE POLKTELLERS	A CONTINEUT UEQUE AD CONTINEAL	WILL MICLAR - HOST ALAIN LAMONTAGNE MUDOY YORK NA CABAR PEUDH DOLOGES KEANE &	MONTH OF THE PARTY
TIME	00:11	12:00	12:30	00:1	1:30	2:00	2:30	9:00	9:30	4:00	8:00

Main Stage Concerts

hosts: JIM POST, RICK SCOTT and UTAH PHILLIPS

Friday 6:00 p.m.

HOTFOOT QUINTET

TOM SEE

DON FREED

PIED PEAR

DAVID SEREDA

DOLORES KEANE and REEL UNION

AMOS GARRETT & DAVID BURGIN

JOHN McEUEN

CONNIE KALDOR

Saturday 5:30 p.m.

DOUG DILLARD BAND

PETER ALSOP

ALAIN LAMONTAGNE

BEVERLY COTTEN

RAMBLIN' JACK ELLIOT

HEATHER BISHOP and LAURIE CONGER

TOM PAXTON

DAVID WILCOX

JOHN BAYLEY

Sunday 5:30 p.m.

THE DILLARDS

OSCAR BRAND

NA CABARFEIDH

WILL MILLAR

DAVE VAN RONK

ERITAGE

STAN ROGERS

ANNE MORTIFEE

DOC WATSON

CLARENCE GATEMOUTH

BROWN

with HOUNDOG

Friends

YOU CAN BECOME INVOLVED

During the past two years over 100 people have joined the select group of card carrying supporters known as FRIENDS OF THE FESTIVAL. How about joining?

For donations* of \$20.00 or more, we will send you a membership card which will entitle you to:

- A discount on tickets to next year's Festival.
- \$1.00 discount on all of our year round concerts.
- Up-to-date information via our newsletter.

WE NEED YOUR SUPPORT

I want to be a Friend. Enclosed is my donation of \$

I would like to be a volunteer for next year's Festival.

I can't be your Friend right now, but I'd like to be on your mailing list so I can find out about all the great upcoming events.

Name Phone

Address

Mail to:
The Edmonton Folk Music Festival
P.O. Box 4130, Edmonton, Alberta
Canada T6E 4T2

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